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AUTHOR Kunkel, Dale; Cope, Kirstie M.; Farinola, Wendy Jo Maynard; Biely, Erica; Rollin, Emma; Donnerstein, Edward

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ABSTRACT

Media portrayals involving sexuality can contribute to the sexual socialization of young people. If television is an important source of information and potential influence about sex for young people, then obviously it is important to understand the nature and extent of sexual information that is being conveyed by television. This report contains findings from a study which represents an effort to overcome the limitations of previous content-based projects that have been relatively narrow in scope and modest in size, limiting the generalizability of the findings--this new study provides a complete and comprehensive examination of sexual messages found across the overall television environment. Following an introduction, the report is divided into these sections: Description of Methods; Presence of Sexual Messages; Types of Talk about Sex; Types of Sexual Behaviors; Messages Involving Sexual Risks or Responsibilities; Further Contextual Elements in Scenes with Sexual Intercourse; Comparing Patterns of Sexual Content across Program Genres; Sexual Messages Involving Teenagers; Sexual Messages in Prime-Time Network Programming; Sexual Messages in Children's Programming; and Summary and Conclusions. Contains 29 references. Appendix A contains a composite week sample, and Appendix B contains a broadcast network prime-time over-sample. Contains 29 references and 21 tables of data. A chart pack contains 6 data charts. (NKA)

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A Biennial Report to the Kaiser Family Foundation 1999

SEX ON TV

Dale Kunkel, PhD

Kirstie M. Cope

Wendy Jo Maynard Farinola

Erica Biely

Emma Rollin

Edward Donnerstein, PhD

University of California, Santa Barbara

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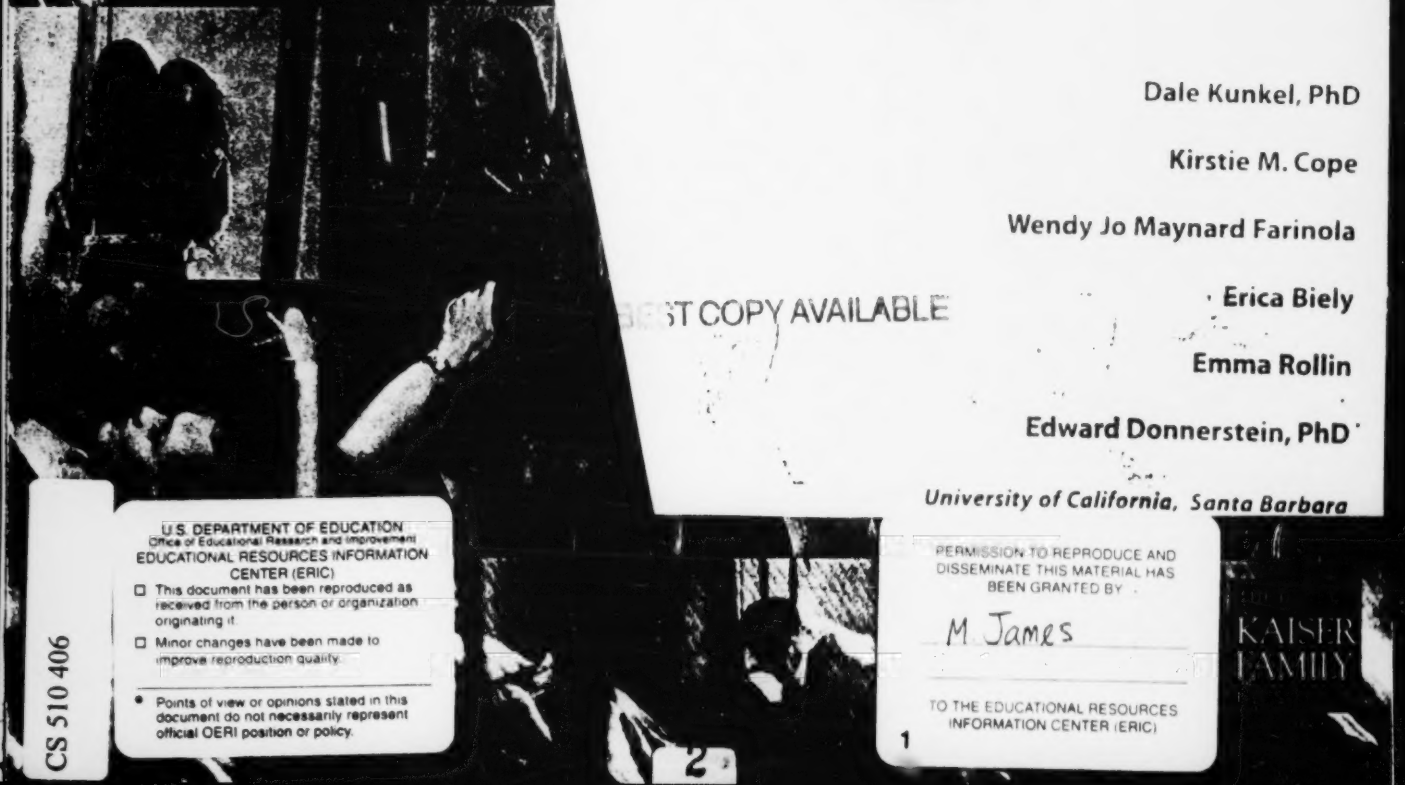

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The Kaiser Family Foundation, based in Menlo Park, California, is an independent national health care philanthropy and not associated with Kaiser Permanente or Kaiser Industries. This study was conducted as part of the Foundation's Program on the Entertainment Media & Public Health, which was established to examine the impact of entertainment media in society, and to work with entertainment industry leaders to help them convey important health messages to the public.

SEX ON TV:

CONTENT AND CONTEXT

A BIENNIAL REPORT TO THE HENRY J. KAISER FAMILY FOUNDATION

FEBRUARY 1999

DALE KUNKEL, KIRSTIE M. COPE, WENDY JO MAYNARD FARINOLA,
ERICA BIELY, EMMA ROLLIN, AND EDWARD DONNERSTEIN

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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Coders

Bell, Catherine
Brayer, Seth
Burd, Michelle
Burningham, Kersti
Callaghan, Stacy
Carver, Nancy
Chew, Lisa
Cogswell, Jill
Cuningham, Megan
Damante, Angela
Evans, Shenandoah
Fogarty, Andrea
Goulet, Heidi
Jordan, Amber
Kleiner, Starlyn
Levy, Melinda
Murguia, Sal
Owen, Stacie
Parks, Bryan
Patterson, Dani-Lee
Santistevan, Michael
Tsao, Myrna
Wallace, Jennifer
Wang, David
Wanzung, Lisa
Weiser, Daniel
Whitfield, Leah

Videotape Sample

Augello, Heather
Baumgard, Caroline
Kancler, Kristen
Kitto, Camille
Kuczkowski, Jaime
Samuelson, Ryan
Whitney, Arlene

Lab Supervisors

Donovan, Aaron
Dwyer, Erin
Padilla, Steve
Liang, Beatrice
Stenger, Lindsay
Yang, Peter

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INTRODUCTION

It is well established that the stories children and adolescents watch on television can influence their lives in important ways. Heavy exposure to violent depictions can lead to a heightened risk of adopting aggressive attitudes and behaviors. Product purchase decisions are shaped significantly by TV advertising campaigns. Similarly, media portrayals involving sexuality can contribute to the sexual socialization of young people.

Many societal factors shape the socialization process by which young people develop their beliefs and attitudes about sex, and ultimately their patterns of sexual behavior. The role of parents and peers, among others, is certainly critical, but influence from the media environment is also a consistent factor. Media portrayals surround children and adolescents, and young people are naturally interested in learning about romance, relationships, and sexuality.

Many teenagers report that they do not get adequate information about sex from parents or from school during adolescence (Brown, Greenberg, & Buerkel-Rothfuss, 1993). Not surprisingly, media portrayals may fill this gap as the most readily available alternative. Indeed, one out of four teens (23%) say they have learned "a lot" about pregnancy and birth control from TV shows and movies, and four out of ten (40%) say they have gotten ideas for how to talk to their boyfriend or girlfriend about sexual issues from these sources (Kaiser Family Foundation, 1996; 1998). Other research suggests that adolescents use media examples to learn sexual and romantic scripts and norms for sexual behavior (Brown, Childers, & Waszak, 1990).

More direct evidence of the effects of media portrayals of sex is somewhat limited, in part because of social sensitivities which make studying the topic difficult. Yet the evidence available is all highly consistent with the hypothesis that such content generates effects on young audiences (Huston, Wartella, & Donnerstein, 1998). Two studies have reported correlations between watching television programs high in sexual content and the early initiation of sexual intercourse by adolescents (Brown & Newcomer, 1991; Peterson, Moore, & Furstenberg, 1991). Another found heavy television viewing to be predictive of negative attitudes towards remaining a virgin (Courtright & Baran,1980). One of the few experiments conducted in this area (Bryant & Rockwell, 1994) showed that teens who had just viewed television dramas laden with sexual content judged descriptions of casual sexual encounters less negatively than teens who had not viewed any sexual content.

While many questions remain to be answered regarding the relative degree of influence from media as compared to other sources, we can be reasonably confident that television portrayals do exert an effect on adolescent sexual socialization. As teens are grappling with questions such as "When should I start having sex?" and "What will my friends think of me if I do or if I don't?", they inevitably encounter stories on television which speak to issues involving sex.

If television is an important source of information and potential influence about sex for young people, then obviously it is important to understand the nature and extent

of sexual information that is being conveyed by television. Identifying patterns in the portrayal of sex on television has been a goal of researchers for many years. Numerous studies have examined the topic, but the accumulation of knowledge from these various efforts has been constrained because of two key factors.

First, each of the previous content-based studies has limited its analysis to just a fraction of the overall television landscape. For example, studies have examined soap operas (Greenberg & Buselle, 1994; Heintz-Knowles, 1996; Lowry & Towles, 1989), talk shows (Greenberg & Smith, 1995), teens' favorite programs (Greenberg et al., 1993; Ward, 1995), and "Family Hour" programming (Kunkel, Cope, & Colvin, 1996), with the broadest analysis encompassing all prime-time broadcast network shows (Franzblau, Sprafkin, & Rubinstein, 1977; Lowry & Shidler, 1993; Sapolsky & Taberlet, 1991; Silverman, Sprafkin, & Rubinstein, 1979). Yet many aspects of the television environment have not been examined for sexual material. Cable channels, which now rival their broadcast competitors for the largest share of the audience, have been virtually ignored. Furthermore, no single study has yet attempted to provide any comprehensive assessment of sexual content across all hours of the day or the full range of channels on television.

The second factor limiting the utility of previous research is the lack of any consistency across studies in defining and measuring sexually-related content in television programming. Idiosyncrasies across the research strategies employed render comparisons from one project to another difficult, as some examine sexual behavior but not talk, while others have done just the opposite. Certainly, some patterns at a very basic level have been established, including the repeated finding that sexual portrayals are common throughout television, and an indication in the few studies which have examined it that the potential consequences of sexual intercourse are rarely addressed (Huston, Wartella, & Donnerstein, 1998). Still, more precise comparisons are often problematic because of the lack of any common definitions and research measures.

The study reported here represents an effort to overcome the limitations of previous content-based projects that have been relatively narrow in scope and modest in size, limiting the generalizability of their findings. Using scientific content analysis techniques, this study provides a complete and comprehensive examination of sexual messages found across the overall television environment.

The study surveys the full range of different channel types, including broadcast network, independent broadcast, public broadcast, basic cable, and premium cable channels. It also examines a broad range of times of day (7:00 a.m. to 11:00 p.m.) when most people are watching. In terms of size, it analyzes over 1300 programs, whereas no previous published study has exceeded the realm of approximately 100-200 shows. And it employs a broad scope of measures for identifying all types of sexual messages contained in television programming, while also assessing the context of the portrayals. In sum, this study provides the most elaborate evaluation of sexual messages on television yet produced by research, and as such offers a benchmark for comparing sexual content found across different parts of the television environment in a more meaningful fashion.

The research reported here is grounded in the assumption that media content holds the potential to influence the audience, and in particular young viewers who are just developing their views about sex. It does not posit that television is the only factor, nor even the most important contributor, to sexual socialization for most youth.

Rather, it applies the perspective that television, as the predominant mass medium, has such a broad reach that it tends to touch virtually all in our society. This reach makes television a significant social force, even though some in the audience may be influenced more strongly or weakly than others by TV's sexual content, depending upon individual differences in their lives.

In general, the influence of television on social beliefs, attitudes, and behaviors tends to occur by a gradual, cumulative process that is most likely to develop with repeated exposure over time to common patterns of behavior. Therefore, it is the goal of this study to identify the contextual patterns or approaches that are employed in the realm of sexual messages on television, and to consider the sexual health implications such patterns may hold for the public.

We live in an era when decisions about sexual behavior inevitably involve public health concerns. Each year, there are an estimated 10 million new cases of sexually transmitted diseases among 15-24 year olds (Kaiser Family Foundation and The American Social Health Association, 1998). And every hour, two Americans under the age of 20 become infected with HIV (Office of National AIDS Policy, 1996). Almost one million teenagers become pregnant every year in the United States. In fact, about 40% of girls become pregnant at least once before turning 20 years old (Henshaw, 1996). In the face of such sobering statistics, the study devotes particular attention to the treatment of the risks and responsibilities of sexual activity in television's handling of sexual topics. Clearly, consideration of this unique contextual feature is one of the most central issues to consider in weighing the social responsibility of media portrayals of sex.

The structure for our report of findings is organized into the following sections summarized here. First, we examine the *Presence of Sexual Messages* throughout the overall television landscape, assessing the nature and amount of talk about sex and sexual behavior. These analyses are followed by sections that indicate the findings regarding *Types of Talk about Sex* and *Types of Sexual Behaviors,* while also providing clear examples that illustrate each of the categories of sexual talk and behavior examined in the study. Next we turn our attention to the issue of *Messages Involving Sexual Risks or Responsibilities,* where we assess how, if at all, such issues are incorporated into scenes and overall program themes with sexual content. That is followed by a further examination of *Contextual Elements in Scenes with Sexual Intercourse* that help us to understand the messages television conveys when it presents such behavior. Differences that are associated with particular types of shows are addressed in the section *Comparing Patterns of Sexual Content Across Program Genres.* Because adolescent audiences are uniquely important when considering sexual socialization, we also report on the portrayals most likely to be considered salient by teens, *Sexual Messages Involving Teenagers.* Finally, separate analyses are performed on *Sexual Messages in Prime-time Network Programming* and *Sexual Messages in Children's Programming.*

Before presenting our findings in each of these areas, we first provide a full explanation of the methods that were employed in conducting this research.

DESCRIPTION OF METHODS

BACKGROUND AND OVERVIEW

This study identifies and analyzes the messages involving sex and sexuality that are presented across the overall television landscape. A large, representative sample of programming totaling 1351 shows was gathered using a composite week design complemented by an over-sample of prime-time programming, both of which are described in detail below. The programs examined were aired between October 1997 and March 1998. Programs were sampled from ten of the most frequently viewed channels that represent all segments of the television industry. Programs were videotaped and then systematically evaluated using scientific content analysis procedures applied by trained coders. In this description of methods, we provide complete details about the process for sampling programs, the nature of the measures used to describe and evaluate the content, and the consistency of coders' judgments in analyzing the programming.

SAMPLE OF PROGRAMS

One of the key goals of the study is to produce findings that can be generalized to the overall television environment. We can be confident of achieving that goal to the extent that the sample of programs examined is representative of the full range of content that appears on television. The basic framework for gathering the sample encompasses all programs on television, although two limitations on the type of programs from the sample that are analyzed for the study will be introduced shortly.

Two separate and complementary sampling plans were employed for this research. The first and by far the largest of the two is a sample that comprises a composite week of television programming for each of ten different channels. The channels were selected to encompass the full diversity of competitors within the industry, including commercial broadcast, public broadcast, basic cable, and premium cable channels.

In addition, because of particular interest in prime-time broadcast network shows, a separate "over-sample" representing three full weeks worth of the evening programming on each of the major networks was also collected as indicated below. Increasing the depth of the prime-time sample allows us to have greater confidence in the findings we report regarding prime-time network shows, which despite their recent decline in audience share still remain the most heavily viewed programs on television. In reporting our data, we always specify which of these two samples of programming is involved: the overall composite week, or the network prime-time over-sample. We never combine the two for any analysis.

The method by which programs were selected for each of these two sample groups, as well as the implications of these procedures for ensuring strong generalizability of the findings, are presented below. We first review the composite week design, followed by an explication of the prime-time network over-sample.

COMPOSITE WEEK SAMPLE

For each channel included in the study, a composite week sample spanning the 16 hours daily between 7:00 a.m. and 11:00 p.m. (a collective total of 112 hours per channel) is constructed by a procedure of random selection. This process begins with an empty grid of half-hour time slots for all seven days of the week for each one of the channels studied. Then, across a span of approximately five months (October 18, 1997 to March 20, 1998) that comprised the sampling period, half-hour time slots are randomly selected for videotaping.

Once a time slot and channel are identified, the upcoming week's TV Guide is checked and the corresponding program is scheduled for taping and placed on the sample grid maintained for each channel. Programs extending beyond a half-hour time slot are videotaped and analyzed in their entirety, and placed on the grid accordingly. Appendix A presents the complete list of programs sampled for the composite week.

With the random selection process, each program that airs has an equal chance, or probability, for inclusion in the sample. Because random selection assures us that each program is chosen independently from all the others, we can be confident in generalizing the findings produced from our sample of shows to the larger population of programs. This stands in contrast to the previous methodological design favored by most content-based studies, that of gathering a single intact calendar week of programming. That approach subjects the sample to potential biases that may systematically influence an entire group of programs, such as an upsurge in stories about love and sex during the week of Valentine's Day. The composite week sampling design was first developed for the National Television Violence Study (Wilson et al., 1997) and has been widely acknowledged as an important methodological innovation.

CHANNELS IN THE STUDY

A total of ten channels were included in the study. These include the four major commercial broadcast networks (ABC, CBS, Fox, NBC), one independent broadcast station (KTLA, Los Angeles), public broadcasting (PBS), three basic cable channels (Lifetime, TNT, and USA Network), and one premium cable channel (HBO). The Los Angeles market was the site used for sampling all channels in the study, hence the selection of KTLA to represent the independent segment of the broadcast market. Like most independents, KTLA primarily airs syndicated programming, although it is a Warner Brothers (WB) affiliate. A fledgling network, or in industry parlance a "weblet," WB provided stations with nine hours of prime-time programming per week across four nights during the 1997-98 season.

PROGRAM ELIGIBILITY

The composite week sampling design generates a representative collection of all programs presented on television across the channels studied. However, as the goal of this research is to identify the pattern of sexual portrayals that are associated with scripted programming, we have omitted both sports programming and daily newscasts. Morning news/entertainment programs such as "Today" and prime-time news magazines such as "20/20" or "Dateline" were not classified as daily news, and thus were included in the analyses. Sports programs that were omitted consisted of actual competition or features/reviews of previous competition.

Across all the programming sampled on the ten channels included in the study, a total of 115 daily news programs and 42 sports programs (representing 12% of the originally taped composite week program sample of 1327 programs) were excluded. After these shows were omitted, a total of 1170 programs remained in the composite week sample for examination by the study, as shown in Table 1.

Table 1: Distribution of Programs Analyzed by Channel: Composite Week

Channel	N
ABC	90
CBS	109
Fox	155
NBC	86
PBS	170
KTLA	133
Lifetime	132
TNT	87
USA	116
HBO	92
TOTAL	1170

A portion of these shows (N=228) were children's programs. In order to avoid obscuring the patterns of sexual content in the more widely-viewed general audience programming, we have chosen to isolate our examination of children's shows from our analyses of all other programs in our subsequent report of findings. Because of this strategy, most of the findings we report below will examine the presence of sexual messages in scripted programming intended for overall audiences (i.e., non-children's shows). We refer to this frame of analysis as the composite week sample, and it consists of a total of 942 programs, once the 228 children's programs have been isolated for separate consideration.

ADDITIONAL SAMPLING DETAILS

The random selection sampling design may result in a small proportion of program overlap on each channel's composite week sample grid. This typically occurs near the end of the sampling period when only a small number of half-hour time blocks remain to be filled, and the programs aired during those periods are greater than a half-hour in length. All programs identified by the random selection process are always taped and included in the sample, and because a program can only be considered in its entirety there are some time blocks in which two programs rather than one were sampled on a particular channel. These are noted on the sample grids included in the appendices of the report.

The degree of program overlap in the sample is small, and does not present any threat to the generalizability of the study's findings. Quite the contrary, the independence of selecting shows individually and randomly provides significant strength to the generalizability of the findings, as compared to alternative sampling designs including the more common practice of taping a single calendar week of programming for analysis.

Also, due to the nature of the sample design (i.e., programs selected for sampling are always taped and analyzed in their entirety), approximately 1% of the shows in the composite week either start before 7:00 a.m. or end beyond 11:00 p.m. This occurs, for example, when a movie begins at 9:00 p.m. and does not conclude until 11:30 p.m.

PRIME-TIME OVER-SAMPLE

As a complement to the composite week sample, we also collected a prime-time over-sample for the four major commercial broadcast networks (ABC, CBS, NBC, Fox) . This set of shows (N=181) consists of two additional weeks of prime-time programs aired between 8:00 and 11:00 p.m. (PST) for each of the networks. When we add this over-sample (N=181 shows) to the prime-time programs gathered in the composite week (N=93 shows), it produces a total of 274 programs, which represents three weeks worth of network prime-time programming (see Table 2). We then use this sample to examine the patterns of sexual content in prime-time programming.

Table 2: Distribution of Programs Analyzed by Channel: Broadcast Network Primetime

Channel	N
ABC	71
CBS	71
Fox	48
NBC	84
TOTAL	**274**

The over-sample was obtained using the same selection process of randomly sampling half-hour time blocks that was employed for gathering the composite week; likewise, it was assembled during the same sampling periods. As with the composite week, we excluded news and sports programming from examination for the prime-time over-sample. This resulted in the loss of five sports shows and seven news shows (all daily local newscasts on the Fox affiliate scheduled at 10:00 p.m.).

In most but not all cases, the sampling design yielded three episodes of the same series. That does not result, however, for some time slots affected by program cancellations and/or series re-scheduling that occurs over the course of the television season. A complete list of the programs included in the prime-time over-sample is included in Appendix B of this report.

When the total of 181 additional shows that were taped for the prime-time over-sample is coupled with the total of 1170 shows that comprised the composite week sample, we see that the study as a whole analyzed a total of 1351 programs.

CONTENT MEASURES

This study performs scientific content analysis on the three groups of programs (i.e., composite week of general audience programs; composite week of children's programs; and prime-time oversample) explicated above. In this section, we present the basic definitions we employ for identifying portrayals of sexual talk and behavior. We also explain the range of measures we apply to evaluate the contextual aspects of the portrayals identified in each of the areas of talk about sex and sexual behavior.

LEVELS OF ANALYSIS

Coding for any portrayal involving sexual content was performed at two distinct levels of analysis: the scene level and the program level. That is, some variables were measured solely on the basis of what happened within the scene in question, whereas others assessed broader contextual themes or issues that can only be judged at the end of a show, weighing all aspects of the program as a whole.

Scene level measures

The most basic and common unit of analysis for this study is the scene. A scene is defined as a sequence in which the place and time generally hold constant. Most scenes can be thought of in the same sense as a passage in a story; a scene ends when the primary setting shifts in time, place, or characters in a way that extensively interrupts the flow of related action. In our analysis, a commercial interruption always signals the end of a scene. Scenes are coded only when they are identified as containing sexual material according to the definition specified below.

Program level measures

While it is important to quantify the nature and context of sexual portrayals at the scene level, it is also important to consider the collective theme or pattern of messages a program conveys. The program level unit of analysis assesses broader thematic issues encompassing the program as a whole. Such judgments cannot necessarily be captured by simply adding up all of the more microscopic observations at the scene level, and thus we train coders to apply independent measures based upon everything they have seen throughout the entire show.

We now turn to the task of explicating our basic definitions and variables for analyzing sexual content.

MEASURING SEXUAL MESSAGES

For this study, sex is defined as any depiction of sexual activity, sexually suggestive behavior, or talk about sexuality or sexual activity. Portrayals involving only talk about sex are measured separately from those that include sexual actions or behaviors. Dialogue categorized as "talk toward sex" that often occurs concurrently with any sexual behavior is not recorded to avoid double-coding.

To be considered a sexual behavior, actions must convey a sense of potential or likely sexual intimacy. For example, a kiss of greeting between two friends or relatives would not be coded as sexual behavior, whereas a passionate kiss between two characters with a discernible romantic interest would be. The lower threshold for sexual behaviors measured by the study was physical flirting, which refers to behavioral actions such as a woman licking her lips provocatively while gazing intently at a man in a bar. This example underscores that our measurement in this realm encompasses sexually-related behaviors, and should not be equated strictly with the consummate sexual behavior of intercourse. In addition, behaviors must be considered a substantial part of the scene in which they occur; portrayals which are judged as minor or peripheral (e.g., a couple of "extras" are shown "making out" in the background in a park scene which features two primary

characters engaged in a serious non-sexual discussion) are not measured by the study.

Sexual dialogue, or what we term "talk about sex," involves a wide range of types of conversations that may involve first-hand discussion of sexual interests and topics with potential partners, as well as second-hand exchanges with others that convey information about one's prior, anticipated, or even desired future sexual activities. For purposes of measuring talk about sex, both the topic of reproductive issues (such as contraception or abortion) and sexually-transmitted diseases (including but not limited to AIDS) were considered as sexual.

Scene level contextual variables

The ***type of sexual behavior*** was measured using a range of six categories that began with physical flirting (behavior meant to arouse or promote sexual interest), and also included passionate kissing (kissing that conveys a sense of sexual intimacy), intimate touching (touching of another's body in a way that is meant to be sexually arousing), sexual intercourse strongly implied, and sexual intercourse depicted. A final category of "other" captured highly infrequent behaviors that meet the definition of sexual behavior indicated above, but do not fit in any other category, such as self-gratification.

The measurement of intercourse is particularly important, and the category termed "intercourse implied" is the only category of behavior in the study for which content is coded when the behavior is not shown literally on the screen. Intercourse implied is said to occur when a program portrays one or more scenes immediately adjacent (considering both place and time) to an act of sexual intercourse that is clearly inferred by narrative device. Common examples would include a couple kissing, groping, and undressing one another as they stumble into a darkened bedroom, with the scene dissolving before the actual act of intercourse ensues; or a couple shown awakening in bed together with their conversation centering on the lovemaking they had performed before falling asleep. Such portrayals are not necessarily explicit in any way but clearly convey the message that sex has occurred, and thus it is essential that such portrayals be reflected in our content measures.

In contrast, "intercourse depicted" is judged to occur when a direct view is shown of any person who is engaged in the act of intercourse. Discreet portrayals may show a couple only from the shoulders up when they are engaged in intercourse. As we explain below, the explicitness of any sexual behavior is measured independently of the judgment about the type of behavior that occurs.

Sexual dialogue, or what we term "talk about sex," involves a range of different types of conversations. We classified ***type of talk about sex*** into one of six distinct categories: comments about own or others' sexual actions/ interests; talk about sexual intercourse that has already occurred; talk toward sex; talk about sex-related crimes; expert advice; and other. The first of these categories is by far the broadest, encompassing verbal exchanges about sexual relations that people wish they were having now, may want to have in the future, and so on. The second category involves comments about specific instances of sexual intercourse that have actually occurred, as distinct from what people want or try to promote. The third category, talk toward sex, involves efforts to promote sexual activity that are conveyed directly to the desired sexual partner. The fourth category, talk about sex-related crimes, involves any reference to illegal sex acts whether they have actually occurred, are

simply feared, or are otherwise the subject of discussion. The fifth category, expert advice, entails the seeking and delivering of sincere advice about sex from an authority figure, which is defined as someone who has received formal training relevant to the advice they deliver. Expert advice may occur in either a real setting, such as on a talk show, or in a fictional context, such as in a drama. Comments that met the definition for talk about sex indicated above but which did not fit any of the above categories were classified as "other."

For any material involving either sexual dialogue or behavior, the degree of ***scene focus on sex*** is judged, differentiating minor or inconsequential references and depictions from portrayals in which there is a substantial or primary emphasis on sex. In addition, all scenes that include sexual behavior are coded for ***degree of explicitness***, which indicates the physical appearance of the characters involved in the behavior. The categories for coding included provocative/suggestive dress or appearance (attire alone reflects a strong effort to flaunt one's sexuality); characters begin disrobing (the removing of clothing that reveals parts of the body not normally exposed); discreet nudity (characters are known to be nude but no private parts of the body are shown); and nudity (baring of normally private parts, such as the buttocks or a woman's breasts).

Finally, when a scene includes sexual content, coders also determine whether that scene includes any mention or depiction of ***sexual risks or responsibilities.*** This term is used to describe the issues surrounding the serious outcomes that can be associated with human sexual activity. In applied terms, sexual risks or responsibilities refers to such concerns as unwanted pregnancy or sexually transmitted diseases, and is described in greater detail immediately below in the section explicating program-level measures. Sub-categories employed to identify different types of messages in this realm include mention or use of a condom or other contraception; mention of "safe sex;" concern about or depiction of actual AIDS, STDs, unwanted pregnancy or abortion; and mention or depiction of abstinence or waiting for sex.

For content judged to fit within any of these categories, the coder also determined whether the ***scene focus on sexual risks or responsibilities*** was minor or substantial.

Program level contextual variables

There are two basic measures at the program level. The first judges whether or not each show that contains any sexual content places strong emphasis throughout on a theme related to ***sexual risks or responsibilities.*** Three distinct program themes are examined: (1) sexual patience; (2) sexual precaution; and (3) depiction of risks and/or negative consequences of sexual behavior.

The first of these themes, sexual patience, encompasses programs that address the possibility of abstaining from sex or waiting for sex for either moral, emotional or health-related reasons. The second theme, sexual precaution, refers to the use or discussion of preventative measures (e.g., condoms) to reduce the risk of STDs or unwanted pregnancy. The third theme, depiction of risks, involves emphasis on the life-altering (e.g., unwanted pregnancy) or life-threatening (e.g., transmission of AIDS) outcomes that may result from unplanned and/or unprotected sexual intercourse. Across all of these areas, the applicable theme must be central to the program plot to be coded as an overall theme of sexual risk or responsibility.

A second measure judged at the program level involves the ***consequences of sexual intercourse*** that are portrayed. This measure is applied to any program that includes any mention or depiction of the consequences of intercourse, regardless of whether or not the intercourse involved was actually portrayed during the program. The coding options include primarily positive, primarily negative, mixed, and no consequences portrayed.

Variable scaling information

In the analyses we employ to generate findings for the study, some of the individual variables described above have been combined to create an index or scaled in a way that will help to simplify the presentation of data. Here we provide information that explicates how we have calculated several basic measures that we present in our subsequent report of findings.

To assess the level of sexual behavior, we report values on a scale of 1 to 4: a value of 1 indicates physical flirting, a value of 2 indicates intimate touching or passionate kissing, a value of 3 reflects sexual intercourse strongly implied, and a value of 4 represents intercourse depicted. Explicitness is measured on a scale of 0 to 4, with 0 indicating none, 1 indicating suggestive/provocative dress, 2 indicating disrobing, 3 reflecting discreet nudity, and 4 indicating nudity. Both of these scales are reported as a threshold score within each scene. For example, a scene that contains kissing and intercourse strongly implied yields a score of 3, the higher of the two behavior values. Similarly, a scene in which disrobing occurs followed by discreet nudity is recorded as a 3 for explicitness.

To assess the level of talk about sex, we are constrained by the fact that there is no apparent rationale for assigning greater or lesser values to any one of the various categories of sexual dialogue over another for purposes of considering their implications for audience effects. Similarly, there is no obvious validity for assigning greater weight to scenes that involve several such categories (e.g., talk about one's sexual interests, and talk about sexual intercourse that has occurred) rather than just a single one, as one scene could involve elaborate sexual discussion within one category while another scene could encompass two categories of talk but treat both superficially.

Given these limitations, we have chosen to construct a scale for the level of talk about sex that considers all scenes that present differing categories of dialogue as being of the same potential weight; and we have then based our calculation on the judgment that indicates the degree of focus, or emphasis, placed on any applicable talk category within the scene. The degree of focus involving talk about sex was measured on a four point scale reflecting a continuum from minor to primary emphasis within each scene. Of the available options, we believe that the degree of focus is the best estimate of the meaningfulness and potential impact of the talk, and thus we have grounded our measurement for talk about sex in it.

CONTENT CODING AND RELIABILITY

This section reports the process employed to review and evaluate the program sample to obtain data for the study. The scientific integrity of the content analysis data reported in this research is established in large part by careful statistical monitoring of the inter-coder reliability of judgments. That process started well before any actual coding of data was performed.

A group of 27 undergraduate students at the University of California, Santa Barbara served as coders for this project. Coders were trained approximately eight hours per week over an eight-week period to apply the full range of measures designed for the study, which are detailed in an elaborate codebook of rules. The training process included extensive practice in a viewing lab, with each coder's performance monitored systematically to diagnose any inconsistencies in their interpretation and/or application of the content measures. At the conclusion of training, a statistical test of inter-coder reliability was conducted to verify the strength of the consistency of their judgments. The results of the final training test are reported below alongside the findings for the reliability assessments performed during the actual process of data collection.

Once training was complete, the coding of data was accomplished by randomly assigning individual coders to view programs and to apply our content measures. Coders viewed each show alone in a video lab and were allowed to watch any given segment as many times as necessary to correctly apply the measures. Data for each program were obtained from a single coder. For this reason, it is necessary to demonstrate that the coding process maintained a strong and consistent level of reliability over time in order to ensure the quality of the data.

ASSESSING THE RELIABILITY OF THE DATA

The coding process required approximately five weeks to complete. To assess the reliability of the coders as they were performing their work, a randomly selected program within a specified genre of content was independently evaluated by all coders. This process was repeated five times, or roughly once each week, during the period when the coding work was being accomplished. Each week, the coding judgments on a single program were then compared across all coders for reliability assessment purposes.

CONCEPTUALIZATION OF RELIABILITY

Coders must make a variety of different types of decisions when viewing a show. These decisions exist at two distinct levels. The first focuses on unitizing, or the identification of scenes containing any sexual content. At this level, a coder is watching solely to determine whether the material meets the basic definition for sex. In addition, once coders identify a scene as containing sexual content, we must examine their consistency in classifying the portrayals within the scene.

In the sections that follow, we detail the specific procedures employed to calculate inter-coder reliability. This process is patterned after the approach devised for the

National Television Violence Study (see Wilson et al., 1997), which explicates the development of the procedures in greater detail. This approach reflects the most current methodological innovation for calculating reliability across large numbers of coders who are rendering content-based judgments at multiple levels of analysis (Potter et al., 1998). It involves independent assessment first of the fundamental unitizing judgments, followed by a discrete examination of the contextual measures that apply once the higher order units of analysis have been established.

Agreement on unitizing

Unitizing refers to the process of identifying each scene that contains any sexual content. Every time a coder identifies a scene with some codable material, s/he creates a line of data that includes a string of values indicating judgments for each applicable contextual variable. In evaluating the unitizing process, the focus is not on the agreement of the values for the contextual variables; rather, the aim is to assess the extent of agreement that a given scene contained sexual content.

In assessing reliability, if all coders identify the same number of scenes on their coding form for a show and if those scenes refer to the same scenes from the program, then there is perfect agreement. Both conditions must be met for perfect agreement to occur. If coders differ on the number of scenes identified, then there is not perfect agreement. If coders all have the same number of scenes, but there is disagreement about the scenes that were coded, then there also is not perfect agreement.

Three descriptors are reported for unitizing: the agreement mode, the range of scenes, and a statistic called the Close Interval around the Agreement Mode (CIAM). An example will explain what is meant by "agreement mode." If there are ten coders and one reported 9 scenes with sex, eight reported 10 scenes, and one reported 11 scenes, the mode would be 10 scenes as this is the number reported by the greatest number of coders. Thus, 80% of the coders are at this mode. Recall, however, that coders must identify the same scenes in order to have agreement. If all eight coders identified the same 8 scenes, then the agreement mode is 8.

Coders have to make many difficult judgments as part of the coding process. As a result, not every coder is at the agreement mode for every program, so we also report the range of scenes identified by the set of coders for each reliability test. The smaller the range, the tighter the pattern of agreement. However, the range can sometimes be misleading as an indicator of the degree of variation in a distribution. For example, consider a case where there are ten coders and one identifies 4 scenes with sex, eight indicate 5 scenes, and one identifies 8 scenes. The range reported would be from 4 to 8 scenes, which appears to signal a wide range of disagreement. That interpretation would be inaccurate, however, as 90% of the coders are actually within one scene of the mode.

The most important statistic for evaluating reliability at this level is the Close Interval around the Agreement Mode (CIAM). We operationalize "close to the agreement mode" as those judgments that are within one scene (or 20% as described below) of the modal judgment. Thus, if the agreement mode for a program was 5 scenes of sex, we would include in the CIAM each of the following: (a) all coders who identified all 5 of the same scenes; (b) all coders who also saw 5 scenes but disagreed on just one of the scenes identified by those in the modal group; (c) all coders who saw only 4 scenes but each of those scenes matched the 5 scenes identified by the modal

group; and (d) all coders who reported 6 scenes where 5 of those scenes were identical to the ones identified by the modal group. When the agreement mode is greater than five, we establish the width of the CIAM as 20% on either side of the mode. For example, if the agreement mode is 10, we include coders who exhibit no more than two disagreements with the coders at the agreement mode.

Agreement on the contextual variables

The other important aspect of reliability is the degree of consistency among coders in choosing values for each contextual variable once they have identified the examples of sexual content. For program level measures, reliability was assessed by identifying the modal value for all coders. Percentage of agreement was computed by dividing the number of coders at the modal value by the total number of coders.

For scene level measures, it was necessary to construct a matrix for each of the context variables. For each variable, a column is entered for every coder, and a row for every scene that was identified by one or more coders as containing some codable portrayal in that area (i.e., talk about sex or sexual behavior). Each row of the matrix is then examined for its modal value for each applicable contextual variable. Next, the number of coders at the modal value is summed and entered as a marginal. The marginal totals are summed down across all scenes in the matrix for the same variable. This sum of the marginals (i.e., agreements) is then divided by the total number of decisions reflected in the entire matrix (i.e., all agreements and disagreements), and the resulting fraction yields the percentage of agreement among coders on that variable.

While the operational details are intricate, the concept of reliability is not. The term "percentage of agreement" simply refers to the number of times coders actually agreed, divided by the number of times they could possibly have agreed. The larger the result, the better the agreement.

RESULTS OF RELIABILITY TESTING

The mean agreement for identifying scenes that contained sexual content across all programs was 79% on the CIAM measure (see Table 3). The consistency for unitizing, or identifying both sexual behavior and sexual dialogue within scenes, is highly credible given the complexity of the task and the number of coders involved. The consistency for coding the scene-level contextual variables was very strong, achieving agreement above 90% on six of the eight measures involving talk about sex and seven of the eight involving sexual behavior. Inter-coder agreement across all additional scene-level variables was above 90%, and agreement on the program-level variables was 87% or above for all measures.

To summarize, tests to assess the degree of inter-coder agreement were performed throughout all phases of the data collection process. These tests demonstrate that the content measures applied in the study yielded highly reliable data from the coders who were reviewing the programming. Overall, the reliability analyses establish strong confidence in the accuracy of the data reported in the study.

Table 3: Reliability for Talk About Sex and Sexual Behavior Measures

Unitizing

Measures	Party of Five	Step by Step	Lois & Clark	Magic School Bus	Independence Day	Oprah	Overall Means
Scene Range	6 - 10	3 - 4	3 - 10	0	2 - 5	0 - 4	
Scene Mode	8	3	8	0	3	0	
CIAM	100%	100%	63%	100%	59%	52%	**79%**

Scene Level Context Variables

Talk About Sex							
Own/Others	94%	91%	79%	100%	67%	78%	**85%**
Talk About	98%	99%	98%	100%	99%	100%	**99%**
Talk Toward	100%	75%	96%	100%	98%	100%	**95%**
Expert Advice	98%	100%	96%	100%	100%	97%	**99%**
Talk about Sex Crimes	100%	100%	100%	100%	90%	100%	**98%**
Other	99%	100%	100%	100%	100%	100%	**100%**
Talk Focus	81%	80%	64%	n/a	71%	67%	**73%**
Behaviors							
Flirtatious Behavior	100%	91%	84%	100%	96%	86%	**93%**
Kissing	94%	95%	95%	100%	96%	86%	**94%**
Intimate Touch	100%	100%	95%	100%	100%	97%	**99%**
Intercourse Implied	99%	100%	100%	100%	100%	100%	**100%**
Intercourse Depicted	100%	100%	100%	100%	100%	100%	**100%**
Other	100%	100%	99%	100%	100%	100%	**100%**
Sex Crimes	100%	100%	100%	100%	100%	100%	**100%**
Behavior Focus	86%	85%	68%	n/a	86%	73%	**80%**
Character Age	99%	92%	100%	n/a	92%	79%	**92%**
Explicitness	99%	100%	98%	n/a	99%	99%	**99%**
Risk/Responsibility							
Topic	99%	99%	100%	n/a	99%	100%	**99%**
Focus in Scene	98%	99%	100%	n/a	99%	100%	**99%**

Special Intercourse Measures

# of Instances	100%	100%	100%	n/a	100%	100%	**100%**
Relationship	95%	100%	100%	n/a	100%	100%	**99%**
Presence of Drugs	96%	100%	100%	n/a	100%	100%	**99%**
Presence of Alcohol	96%	100%	100%	n/a	100%	100%	**99%**

Program Level Context Variables

Consequences	44%	96%	93%	n/a	100%	100%	**87%**
Pregnancy Worry	100%	100%	100%	n/a	100%	100%	**100%**
Unwanted Pregnancy	96%	100%	100%	n/a	100%	100%	**99%**
STD Worry	100%	100%	100%	n/a	100%	100%	**100%**
Actual STD	100%	100%	100%	n/a	100%	100%	**100%**
Program Theme	78%	100%	100%	n/a	100%	100%	**96%**

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PRESENCE OF SEXUAL MESSAGES

There are two primary types of portrayals involving sex examined in this research: talk about sex, and physical behavior. Both types of portrayals hold the potential to influence viewers' beliefs and attitudes about sexual issues, and thus our initial assessment of the presence of sexual messages will group both types of messages together. Starting at the most basic level of analysis, we address the question: What proportion of all programs contain any messages about sex?

Introduction to the Analyses
Most of the analyses reported here are based upon our examination of the 942 general audience-oriented programs included in the composite week sample. As indicated in the method section, all types of shows are included except daily newscasts and sports. Children's programs are examined separately, beginning on page 51. In addition, we gathered an over-sample of prime-time broadcast network shows. This over-sample is also analyzed and reported separately from that of the larger composite week sample of shows, beginning on page 46.

Across the composite week sample of 942 programs, more than half (56%) contained some sexual content (see Table 4). Although not shown on the table, a total of 39% of all programs studied contain one or more scenes with a substantial emphasis on sex. Most programs that include sexual material do not merely present an isolated scene involving the topic. Rather, across all 528 programs with any sexual content, there was an average of 3.2 scenes per hour involving sex. Clearly, sexual talk and behaviors are a common element in television programming, and many shows that include sexual messages devote substantial attention to the topic.

The lower portion of Table 4 differentiates the two primary types of sexual content examined in the study: talk about sex and sexual behavior. These data reveal that talk is much more common throughout the television landscape than sexual behavior. This pattern holds true both for the proportion of programs that present talk about sex as well as the number of scenes in which it occurs. Across all programs examined, roughly half (54%) included some talk about sex, whereas only about a quarter (23%) presented any sexually-related physical behavior.

Across all scenes involving talk about sex, the exchanges averaged 2.8 on the 4-point scale assessing degree of emphasis on sexual topics in the scene. This means that most scenes involving talk did not consist of isolated or minor references to sexual matters, but rather had a substantial focus on sexual themes and topics.

Across all scenes involving sexual behavior, the portrayals averaged 2.0 on the 4-point scale assessing the highest level of behavior in the scene. This means that the average level of behavior depicted fell at the bottom of the moderate range of sexual behavior, which involves such actions as passionate kissing and intimate touching. To gain a full understanding of the sexual behaviors portrayed on television, however, one must consider more than simply the average level of behavior.

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Table 4: Summary of Sexual Content: Composite Week

	ANY SEXUAL CONTENT	
	Percentage of Programs With Any Sexual Content	56%
Of Programs With Any Sex:	**Average Number of Scenes Per Hour Containing Sex**	3.2
	N of Shows	528
	N of Hours	594.5
	N of Scenes	1930
	TALK ABOUT SEX	
	Percentage of Programs With Any Talk About Sex	54%
Of Programs With Any Talk About Sex:	**Average Number of Scenes Per Hour Containing Talk**	3.0
	Average Level of Talk in Scenes	2.8
	N of Shows	504
	N of Hours	564.5
	N of Scenes With Talk About Sex	1719
	SEXUAL BEHAVIOR	
	Percentage of Programs With Any Sexual Behavior	23%
Of Programs With Any Sexual Behavior:	**Average Number of Scenes Per Hour Containing Behavior**	1.4
	Average Level of Behavior in Scenes	2.0
	N of Shows	221
	N of Hours	294.5
	N of Scenes With Sexual Behavior	420
	TOTAL N OF SHOWS	**942**

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of some overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

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Averages by definition balance out the extreme cases on one end of a scale with the extreme cases at the other end. This balancing could mask the extent of cases ranking high on the behavior scale, which would be of particular interest here because they represent scenes involving sexual intercourse. To gain a clearer picture of the cases involving intercourse presented on television, which arguably hold the greatest potential socializing effects on young viewers, we have isolated those shows that present scenes with sexual intercourse depicted or strongly implied from the remaining shows that present other sexual behaviors that do not involve intercourse. This latter group, which contains portrayals of such behaviors as physical flirting, passionate kissing, and intimate touching, is labeled "Programs with Precursory Behaviors Only" (see Table 5).

The analysis presented in Table 5 indicates that of the 23% of programs in the sample that contained sexual behavior, roughly two-thirds of these shows (16% of programs overall) contained precursory behaviors only, while roughly one-third (7% of programs overall) either depicted sexual intercourse actually occurring or strongly implied it was about to occur or had just occurred between two partners.

The degree of explicitness associated with the portrayal of sexual behaviors was also analyzed. Explicitness was measured on a four-point scale encompassing provocative dress, some disrobing, discreet nudity, and nudity. Across all programs including any sexual behavior, the average level of explicitness was

Table 5: Summary of Sexual Behavior: Composite Week

	SEXUAL BEHAVIOR OVERALL	
	Percentage of Programs With Any Sexual Behavior	23%
Of Programs With Any Sexual Behavior:	**Average Number of Scenes Per Hour Containing Behavior**	1.4
	Average Level of Behavior in Scenes	2.0
	Average Level of Explicitness in Program	0.9
	N of Shows	221
	N of Hours	294.5
	N of Scenes With Sexual Behavior	420
	PROGRAMS WITH PRECURSORY BEHAVIOR ONLY	
	Percentage of Programs With Precursory Behaviors Only	16%
Of Programs With Precursory Behaviors Only:	**Average Number of Scenes Per Hour Containing Precursory Behavior**	1.4
	Average Level of Behavior in Scenes	1.7
	Average Level of Explicitness in Program	0.4
	N of Shows	151
	N of Hours	176.5
	N of Scenes With Precursory	244
	PROGRAMS WITH SEXUAL INTERCOURSE	
	Percentage of Programs With Intercourse Behaviors	7%
Of Programs With Intercourse Behaviors:	**Average Number of Scenes Per Hour Containing Intercourse Behavior**	1.5
	Average Level of Behavior in Scenes	2.5
	Average Level of Explicitness in Program	1.9
	N of Shows	70
	N of Hours	118
	N of Scenes With Intercourse	88
	N of All Sexual Behavior Scenes	176
	TOTAL N OF SHOWS	**942**

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very low at 0.9 on the scale. The difference in explicitness between programs with precursory behaviors only (mean=0.4) and programs with sexual intercourse (mean=1.9) is substantial, although the level of explicitness for the latter group is still relatively modest. This indicates that, on average, television's portrayals of intercourse involve some disrobing but generally avoid much nudity.

To summarize the findings on the presence of sexual messages, we see that a majority of programs contain sexual content of some type. More than twice as many shows contain talk about sex as contain sexual behavior. About two of every three programs that present sexual behavior depict precursory behaviors only, such as passionate kissing or intimate touching. Still, approximately one of every three programs that include any sexual behavior depicts or implies sexual intercourse. From a broader perspective, roughly one of every 14 programs on television (excluding news, sports, and children's shows) presents sexual intercourse either by depicting it directly or by portraying characters who are about to begin or have just finished making love.

We turn next to a more detailed examination of the different kinds of portrayals that comprise each of the two primary types of sexual content: talk about sex and sexual behavior. In the following two sections, we first examine the relative frequency with which various categories of talk occur, as well as present representative examples we have identified that illustrate the type of content that falls within each category. We then repeat the same process for the sub-types categorized within the realm of sexual behavior.

TYPES OF TALK ABOUT SEX

It has already been established that talk about sex is found more frequently on television than actual sexual behavior. Yet there are a range of different types of talk about sex. Table 6 reports the frequency with which different categories of talk about sex were observed at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of talk about sex observed in the study.

Table 6: Distribution of Types of Talk About Sex: Composite Week

TALK ABOUT SEX		
Types of Talk About Sex	**N**	**Percent of Cases of Talk About Sex**
Comments About Own/Other's Interests	1356	66%
Talk About Sexual Intercourse Already Occurred	312	15%
Talk About Sex-Related Crimes	188	9%
Talk Toward Sex	84	4%
Expert Advice/Technical Information	49	2%
Other	78	4%
TOTAL	2067	100%

COMMENTS ABOUT OWN/OTHERS' SEXUAL INTERESTS

By far the most common type of talk about sex involved comments about one's own or others' interest in sexual topics or activities. Conversation in this category may address specific "targets" of sexual interest, or may involve more general statements about one's views on sexual topics or issues. Comments in this category accounted for roughly two-thirds (66%) of all cases of talk about sex.

Chandler is distraught over breaking up with his girlfriend. His friends Monica, Phoebe, and Rachel take him to a strip bar, hoping that his sexual interest in other women will be rekindled. The girls have a great time, but Chandler remains depressed. Arriving back home, he throws himself down and wallows in self-pity. Meanwhile, the girls start talking about all of the beautiful women at the bar, and the discussion turns to a provocative topic: who each of the girls would prefer if they were to pick one of these ladies as a female sexual partner. Chandler, who has been listening, jumps out of his chair and yells "I'm totally picturing you

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with all those women!" Ecstatic at the physical arousal the conversation has finally triggered, Chandler exclaims "I don't want to have a relationship ever. I just want to have sex with strippers and my friends." (Friends, NBC)

A scene opens with two women on the mayor's office staff giving one another high-five hand slaps, celebrating the fact that it's "water day." Stacy, a female colleague, asks, "Why are you two so happy over a beverage?" One of the women responds, "Trust me, you don't want to miss this!" At exactly that moment, a very fit and 'buff' water deliveryman walks through the office door, with a bottle slung over his shoulder. Stacy, blurts out, "H-2-oohhhh, would you look at that butt! How often does he deliver?" Another woman responds, "For me, just about every time he walks through that door," as they all stare at his physique. The women ask him to relocate the bottled water so that they can observe him bend over one more time, and then swoon as he sticks out his butt for a better view. Finally, Stacy says "I think we should celebrate water day more often" and changes the office order from one bottle to two. (Spin City, ABC)

After attending a class on sexual harassment, the office workers grow paranoid about a new "no tolerance" policy. Matt is frustrated because he has romantic interests for Jana, one of the women in his office. In front of the entire staff, he loudly declares his affection for her. "I like you. I like you a lot and it's okay if you like me too." She replies earnestly, "I just want to sleep with you!" Matt encourages the other staff members to express their true sexual feelings. Jana invites Matt for an apparent tryst, asking "Do you want to go to the edit room?" He responds eagerly and they scurry off holding hands. Another man asks the girl standing next to him, "Supply closet?" She nods and he wraps his arm around her, leading the way. (Working, NBC)

TALK ABOUT SEXUAL INTERCOURSE ALREADY OCCURRED

While most talk involves people's sexual interests now or in the future, some comments address sexual encounters that have already been experienced in the past. Talk about actual instances of intercourse that have already occurred was less frequent, representing 15% of all talk about sex.

Veronica and her ex-husband, Bryce, share joint custody of their dog, Buddy. Veronica knocks on the door of Bryce's apartment to exchange the dog, and is surprised when a young woman named Pepper answers. Pepper tells Veronica that Bryce has just recently hired her. Veronica asks sarcastically, "By the hour or for the whole night?" Pepper ignores the slur and responds energetically that she is Bryce's new assistant. Veronica then relents, "When I first saw you, I just thought -- she's sleeping with my ex-husband." Pepper, in a young, bubbly voice, replies excitedly "Oh, I am!" (Veronica's Closet, NBC)

Dharma and Greg are a married couple. Greg has just won a high profile case and they are celebrating at a bar with a bunch of friends. Dharma decides to make a toast to her husband. She toasts the fact that he "worked his butt off for the past ten weeks to put away a bunch of really bad guys and still had the energy to come home every night and make hot jungle love to his wife." The crowd hoots and Greg replies

with embarrassment, "Thanks Dharma." She then says, "Noooo! Thank you." (Dharma and Greg, ABC)

Jerry, George, and Elaine are among a crowd in a church, awaiting the start of a friend's wedding ceremony. Earlier in the day, George learned that Jerry had previously slept with George's date for the wedding, a woman named Nina. As they all sit and wait for the ceremony to begin, George grows angry thinking about the situation, and says quietly to Jerry that he demands "reparations" to even the score. Since Jerry has slept with Nina, and Nina is George's date, George insists that he should be allowed to sleep with Jerry's date, Elaine. Elaine then joins the conversation and says she absolutely will not sleep with George, and what is the difference who slept with who? Elaine whispers to George, "Nina slept with him, he slept with me, and I slept with Pinter," referring to the man getting married. "Nobody cares," adds Elaine. George responds at the top of his voice, "You slept with the groom?" The crowd gasps in shock and the wedding is disrupted. (Seinfeld, NBC)

TALK ABOUT SEX-RELATED CRIMES

A total of 9% of all talk about sex on television involved mention or description of sex-related crimes. This included talk about such acts as rape, incest, and sexually-related hate crimes (e.g., "gay-bashing"), among others. Of all cases in this category, nearly half (48%) were found in non-fiction genres such as news magazines or talk shows.

A news magazine feature segment examines "Megan's law," which requires sex offenders released from prison to register with local police, who can then warn the public about the new member of their community. One story involves a man named Robert, who was recently released after serving his sixth term for child molestation. Robert never registered when he moved to Tacoma, and within weeks had befriended a nine-year old girl who lived in his apartment complex. He soon molested and raped the girl. An emotional grandmother tells of the trauma after the rape occurred. "When I got her to the hospital, she said 'Gramma, can little kids have babies?' It just cut me to the heart." In a subsequent clip, Robert admits to the reporter exactly what he has done. "I took her to the park and sexually molested her for two days straight, on and off." (Public Eye with Bryant Gumbel, CBS)

Roy Meetchum, a young adult male, is on trial for attacking and sexually assaulting Abigail Bloom, a young deaf woman. As the prosecutor delivers his opening statement, he explains how the assailant approached Abigail on the street and then "taunted her, attacked her, violated her." The defense attorney immediately objects that the prosecutor's use of the term 'violated' is prejudicial, noting that "tests have concluded Ms. Bloom was not raped." The prosecutor responds that "the act of penetration is not the only definition of violation." The judge overrules the objection, and allows the prosecutor to continue. The prosecutor reasserts his claim that the defendant "beat, bloodied and, yes, violated Abigail Bloom." Continuing on, he claims that the defendant "tore at the clothes and groped at the body of the young woman struggling so hard to get away" before finally knocking her unconscious. (Guiding Light, CBS)

TALK TOWARD SEX

Talk toward sex is the category that reflects intimate or seductive comments meant to solicit or encourage subsequent sexual activities between two potential partners. Such comments were coded as talk about sex only in situations when they were not accompanied by any overt sexual behavior, such as passionate kissing or intimate touching, in order to minimize double-coding of both talk and behavior in the same scene. This category accounted for only 4% of all talk about sex.

Matt has been trying to pick up young women at a club, and has already struck out with some prospects who turned out to be too young -- high school girls, in fact. Sitting at the bar, he can't believe his eyes when Jolie, a young, dark haired female in a leather jacket and skimpy dress sits down next to him. "Oh my," he says when Jolie sits down, and quickly asks her age. "Twenty-one," she replies as she downs a shot of liquor. He declares more emphatically, "Oh my!!!" She remarks that he looks like a nice guy. Sensing a put-down, Matt retorts, "No I'm not. I'm not a nice guy. I'm a bad, bad guy." Jolie looks him directly in the eye and says, "Well I am a bad, bad girl." Matt makes a proposition. "So why don't we go back to my place and do some things badly." The girl looks at him quizzically, and he corrects himself, 'I mean some bad things goodly." She smiles and shrugs her shoulders in a 'why not' response The scene then shifts to Matt's office the next morning, where he tells his co-workers how he got lucky last night. "One night stand and I'm never going to see her again," he exults. "It was just sex. No commitments, no baggage, no entanglements." Then the young woman from the bar walks into the office and exclaims, "Hi Dad," to Matt's boss (Working, NBC)

Aliens attack Earth in this science fiction drama. As the invaders assault the city of Los Angeles, thousands flee to the nearby desert to escape In a make-shift refugee camp that consists of mostly campers and trailers, people converge to wait out the attack. Within the camp are several teenagers, including Alicia, who appears to be about 15. A young boy about the same age approaches her with the line, "This could be our last night on earth. You don't want to die a virgin...do you?" As he leans towards her seductively, the girl's older brother interrupts them and abruptly pulls Alicia away. ("Independence Day," HBO)

EXPERT ADVICE/TECHNICAL INFORMATION

Of all the types of talk examined for the study, expert advice accounted for the fewest number of cases, just 2% overall. This category encompasses two different types of exchanges. The first involves the delivery of advice from someone who has received formal training, such as a clinical psychologist who might address behavioral issues, or a medical doctor who might deal with reproductive concerns. The second involves technical information conveyed by an authoritative source, such as a segment in a news magazine that reports about the means by which AIDS is transmitted or the availability of a new form of contraception. As with all categories, such talk could occur in a fiction or non-fiction setting, though there were few examples of either type.

After a late night drink at a bar with her friend Noah, Valerie wakes up in a stupor the next morning on the couch in Noah's office. She is naked and can't remember much of what happened, but feels so ill she immediately goes to a doctor. Valerie suspects food poisoning, but the doctor explores another possibility, asking if she had been drinking the night before and if she blacked out. Valerie says yes, but that she only had one drink. "I know this is personal," says the doctor, "but did you have sexual intercourse last night?" Valerie objects, "What does that have to do with anything?" The doctor then explains about a new drug on the street called Rohypnol or 'roofies,' also known as the date rape drug. The doctor asks Valerie if she remembers consenting to sex or if she remembers even having sex. Shaking her head, Valerie says, "No, but I did. I woke up naked." Suddenly grasping what really happened, she exclaims, "Oh God, I feel really disgusting." The doctor suggests a drug test and a gynecological rape kit for forensic purposes in case she wants to prosecute. Valerie hesitates. Confused and still disbelieving, she sputters "... but Noah would never ... I know this guy." The doctor tells her that is why it's called the date rape drug. Valerie consents to the exam. (Beverly Hills 90210, Fox)

In this segment, NBC's chief medical correspondent Dr. Bob Arnot addresses the topic of women who have lost their desire to have sex, examining the potential biological causes of the problem such as a reduced level of testosterone. The segment focuses at length on Christina Ferrare, a former model and current talk-show host, who suffered this malady in her mid-40s. She explains how her identity and self-confidence were threatened by her loss of desire, and the guilt she experienced as a result. Her problem was alleviated almost immediately once she discovered testosterone treatment. Dr. Susan Ryko, a psychiatrist and author of the book The Hormone of Desire: The Truth about Sexuality, Menopause and Testosterone, explains how the treatment works in an interview with Dr. Arnot. (Dateline, NBC)

Finally, an additional 4% of all cases that clearly met the criteria for talk about sex could not be classified into one of the above groups, and were classified as "other."

TYPES OF SEXUAL BEHAVIORS

It has already been reported that sexual behaviors were found in roughly one of every four shows (23%) throughout the composite week sample. As with talk, there are a range of different types of sexual behaviors identified by the study. Table 7 reports the frequency with which each of the most common categories of behavior occurred at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of sexual behavior observed in the study.

Table 7: Distribution of Types of Sexual Behavior: Composite Week

SEXUAL BEHAVIOR		
Types of Sexual Behavior	**N**	**Percent of Cases of Sexual Behavior**
Physical Flirting	154	26%
Passionate Kiss	297	50%
Intimate Touch	39	7%
Sexual Intercourse Implied	71	12%
Sexual Intercourse Depicted	17	3%
Other	15	3%
TOTAL	593	100%

PHYSICAL FLIRTING

Behaviors were categorized on a four-point scale, with the first level comprised of physical flirting. This category is coded when a character uses his/her own body in a way that is meant to arouse or promote sexual interest in another. This type of action accounted for roughly a quarter (26%) of all the sexual behavior observed in the study.

Nina is working alone in her high-rise office, talking on the phone while pulling up her jet black nylons. She swivels in her chair and discovers a young male window washer is outside just inches away from where she is sitting. She gasps with shock and embarrassment, then tells the person on the phone what is happening. Luckily, the man seems not to notice her. Still explaining the situation on the phone, she starts to sound lustful and remarks that the man is "pretty cute." Nina turns to the window and coos "Hello Mr. Clean. I have been a very dirty girl," while blowing him a kiss. He winks at her and the tone escalates with more non-verbal come-ons between the two. When the man starts to unzip his pants, Nina storms to the door in seeming disgust, but surprisingly closes the door and locks it. She walks seductively back to the window

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and says, "See how you like this, naughty boy." Nina unzips the front of her tight black dress, revealing her black bra and jumps in front of the window flashing her body. The window washer is so stunned that he loses his balance and falls off of his platform. (Just Shoot Me, NBC)

In this humorous scene, Carlton pays an office visit to Daley, a female IRS agent, to discuss an audit. The meeting starts with Carlton asking Daley to refer to some details on his forms. The woman appears uninterested in the audit, but highly interested in gaining Carlton's attention. She gazes at him seductively, and twists her hair provocatively while telling Carlton she is having a little trouble reading her copy. Carlton is not interested in her flirtatious behavior, and responds that she should turn on a light. Daley walks around her desk, stands behind the seat he is in, and places her hands around Carlton's chest. She informs him that the entire audit can be resolved as long as he cooperates. With that said, she slides onto his lap and tries to kiss him. Carlton halts things, yelling "What are you doing?," and then threatens to file a complaint against her. (Fresh Prince of Bel Air, KTLA/syndicated)

PASSIONATE KISSING

The second step or level of sexual behavior in the four-point scale consisted of two types of actions, passionate kissing and intimate touching. The majority of sexual behavior (50%) portrayed on television consisted of passionate kissing. This type of act was coded only in cases where the kiss conveyed a sense of sexual intimacy between two partners.

Mike and Kim meet at a bar. They talk about life and relationships and Kim comments about the importance of taking time to build a relationship. The scene shifts abruptly from the middle of their conversation in the bar to a living room couch where the two are frantically groping and kissing one another repeatedly as they tear their clothes off. In between kisses, Kim asserts, "I don't normally do this...I like to wait for a more meaningful relationship..." Mike agrees with everything she says, all the while focusing on undressing her. As he begins to undo her bra, a beeper goes off and he remarks jokingly, "I didn't know bras came with alarms." The encounter comes to an end because of some urgent interruption. (Almost Perfect, Lifetime)

Craig and Jennifer are business partners and lovers. Craig comes to visit Jennifer at work, and asks her to come outside. There he shows her a brand new Porsche and says that it is all hers. She gets in the driver's seat and Craig takes the passenger side. She says to him, "You have made me a very happy woman. Now we've got to break it in." He says she shouldn't be driving around town because she has to go back to work. She responds by saying, "Who said anything about driving." She starts to fondle his face and hair as they kiss long and passionately while sitting in the car. (Melrose Place, Fox)

INTIMATE TOUCHING

Also at the second level on the four-point scale of sexual behavior is intimate touching of another's body in a way that is meant to be sexually arousing. Intimate touching accounted for 7% of all cases of sexual behavior.

A scene opens with the camera moving slowly along a row of cars in a parking lot, finally stopping at the last one which is rocking slowly and has fogged windows. Inside the car are Dennis, a cheating husband, and Gail, his attractive insurance agent. As the camera's view enters the car, the couple is locked in a steamy embrace. Between kisses, they both moan in passionate ecstasy. The bra-clad Gail writhes on top of Dennis, who holds her and a bottle of almost-empty scotch in one hand. As Gail strokes her hand along his khaki-clad thigh, Dennis reaches his free hand around her and begins working it under her skirt. Visibly aroused, Gail suggests they take their sexual activities "to somewhere that has a bigger play area" and they decide to head for a hotel. (Silk Stalkings, USA Network)

Barbie and Charlie are a young married couple who are trying to have a baby. This scene opens with Charlie seated in the living room, and Barbie calling to him from the hallway, asking if his eyes are closed. She then enters the room, clothed only in a silky pink negligee that reaches just below her waist, saying, "Here comes your Christmas present." She walks up to Charlie and stands inches in front of him, straddling his legs. With Charlie's eyes still closed, Barbie gently takes his hands and carefully places them on her naked thighs. Charlie follows her lead and slowly moves his hands up her thighs and then caresses her all the way up her posterior. They then begin to kiss tenderly on the lips. ("Danielle Steele's Mixed Blessing," Lifetime)

SEXUAL INTERCOURSE STRONGLY IMPLIED

The third level on the behavior scale involves sexual intercourse that is not shown directly as it is occurring, but rather is strongly implied. In order for a portrayal to be considered an instance of intercourse strongly implied, a scene must depict a couple's actions immediately before or after an act of intercourse that is clearly inferred by narrative device. For example, a couple might be shown passionately kissing as they undress one another in a darkened bedroom, followed by a fade-to-black that then leads to a scene with the two awakening in each other's arms the next morning.

Scenes in which sexual intercourse is strongly implied represent the most common approach for television stories to convey that love-making has occurred. This approach is hardly rare, occurring in 71 scenes throughout the composite week of programming on 10 channels. Sexual intercourse strongly implied was found in 56 programs, and accounted for 12% of all sexual behavior across the composite week sample.

An intense meeting between opposing sides in a legal battle has just adjourned. Michael and Phyllis, two lawyers on the case, are left alone in a conference room after all the others depart. Phyllis compliments Michael on his work as she pulls him close and forces a hard kiss. She

quickly locks the door, then hastily clears all the papers off the table. Taking a perch on the table, she asks seductively, "Where were we?" She pushes her skirt up to the top of her thighs as she pulls Michael tight to her body so that her legs can completely straddle him. Michael embraces her and kisses her lips and neck before the scene shifts. The next scene shows Michael putting his tie back on while Phyllis is buttoning up her blouse. (Young and the Restless, CBS)

A scene opens with Dr. Mark Green and his current girlfriend Cynthia lying apparently naked in bed, with private parts of their bodies covered discreetly by a bedsheet. They are downing shots of tequila while engaging in sexual foreplay, clearly inebriated. Mark kisses Cynthia passionately while she holds a slice of lime between her teeth, then they pause while she takes another drink. Reaching back to kiss him again, she realizes he is now holding something. She asks, "What do we have here? Another present?" She opens up a box containing some lingerie. Smiling, she asks, "Should I try it on?" Mark laughs and says she can try it on later, clearly not willing to allow any interruptions right now. There is some short sexual banter about what they are about to do to one another, which ends with Cyntnia instructing Mark to "Lie back!" As she begins to climb on top and straddle him, the scene ends and the program concludes. (ER, NBC)

Angela, an expert computer hacker, is vacationing alone at a tropical island resort. On the beach she meets another computer junkie named Jack, and they decide to share dinner that evening. After dinner, Jack takes them out on his boat to enjoy the romantic setting. Angela makes the first move and gingerly kisses Jack. She smiles at him and slowly removes his jacket, dropping it on the deck. The next cut -- which reflects a brief shift in time -- shows the same view of the jacket on the deck, but now with all of the couple's clothes scattered around it. We then see the couple lying together on a cushioned bench, naked under a blanket. Angela says, "I hope you don't take this the wrong way. This isn't exactly my style. You know...first date...sex...one night stand...that sort of thing." Jack asks, "You've always been a relationship kind of girl?" to which she jokingly replies, "Absolutely. Both times!" ("The Net," HBO)

SEXUAL INTERCOURSE DEPICTED

Finally, the highest level of sexual behavior on the four-point scale is sexual intercourse depicted. Scenes are classified as intercourse depicted if any portion of the body of those engaged in sexual intercourse is shown while the act is occurring. Such depictions need not be explicit in terms of nudity, as explicitness is measured independently from the type of behavior portrayed. Scenes involving sexual intercourse directly depicted account for 3% of all sexual behavior identified by the study, and were found in 14 shows in the composite week sample.

Maverick (Tom Cruise), a young Navy pilot, has been developing a romantic interest in his female instructor, Charlie (Kelly McGillis). After a disagreement in class, Maverick tries to avoid Charlie, but she chases after him. When he stops they begin to argue, but then she abruptly admits she has "fallen" for him. He puts his hand to her cheek and they kiss deeply. The scene shifts immediately to a dimly lit bedroom with the onset of the song "Take My Breath Away" in the soundtrack. Charlie wears only a shirt and Maverick has his pants unbuttoned. They gaze

deeply in each other's eyes as Charlie slips off her blouse. Maverick pulls toward her and they kiss long and passionately. Visual cuts show many different views as first they caress and lick one another, and then rock rhythmically together while engaging in intercourse. ("Top Gun," HBO)

Ally makes an urgent after-hours call to the head of her law firm, Richard. The scene shifts to his bedroom where the phone is ringing. Richard is in bed with Whipper, a judge with whom he has an ongoing relationship. The two are engaged in a flurry of frantic, conjoined movement, literally bouncing around the bed as the phone rings. Whipper reaches to the nightstand and answers the phone without disengaging the sex act. Ally is surprised to recognize Whipper's voice and to hear Richard's moaning in the background. Ally asks for Richard, but Whipper says "He's a little busy right now. Could I ask him to call you back?" Ally hangs up with a disgusted look on her face, while Richard and Whipper continue their sexual escapade. (Ally McBeal, Fox)

In a candle-lit bedroom with soft romantic music playing in the background, a newly engaged couple, Ben and Meg, begin kissing. Meg gazes deeply into Ben's eyes as she removes his shirt. He kisses her passionately again and again on the lips, and then she kisses his bare chest as he lays on the bed. They fondle each other and with hands clenched, they are shown from the shoulders up as they make love. Discreet views of their body reveal little but suggest complete nudity as the couple engages in intercourse in this long, romantic love scene. (Sunset Beach, NBC)

Finally, an additional 3% of all scenes that clearly present physical behavior could not be classified into one of the above groups, and are reported as "other." These included such behaviors as voyeurism and self-gratification.

MESSAGES INVOLVING SEXUAL RISKS OR RESPONSIBILITIES

One of the most important contextual factors likely to shape the socializing effects of sexual portrayals is the extent to which the risks and responsibilities associated with human sexual activity are included. In this study, we measured the presence of three possible types of themes concerning the risks or responsibilities of sexual behavior: (1) *sexual patience*: waiting until a relationship matures and both people are equally ready to engage in sex; (2) *sexual precaution*: pursuing efforts to prevent AIDS, STDs, and/or unwanted pregnancy when sexually active; and (3) *depiction of risks and/or negative consequences* of irresponsible sexual behavior. Sexual encounters that are presented without any of these contextual elements certainly convey a much different message to the audience, and in particular to young viewers, than portrayals that include such elements.

In analyzing programs for this study, each scene involving any sexual content was evaluated for any mention or depiction of these themes. Table 8 indicates that the treatment of such issues was quite rare overall, with only 4% of all scenes that include any sexual content incorporating any message about the risks or responsibilities of sexual activity.

Table 8: Distribution of Risk/Responsibility Topics Included in Scenes

Types of Risk/Responsibility	N of Scenes	Percentage of Sexual Scenes That Contain R/R
Depiction Of Risks/Negative Consequences	45	2%
Sexual Precaution	35	2%
Sexual Patience	13	1%
N Of Scenes With Any R/R	78†	4%
Total N Of Scenes With Sexual Content	1930	-

† 15 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 78 independent scenes were found to include any risk/responsibility.

Those scenes that included risk or responsibility concerns were categorized as placing either minor or substantial emphasis on such topics within the scene as a whole. The breakdown was relatively even, with 37 scenes classified as minor emphasis on risk or responsibility, and 41 scenes classified as a substantial portrayal. Thus we can see that while 4% of all scenes with sexual content included some treatment of a risk or responsibility topic, only about half of these, or 2%, actually made such topics an important focus within the scene.

DEPICTION OF RISKS/NEGATIVE CONSEQUENCES

Of the three key themes, the depiction of risks and/or negative consequences was found most frequently, appearing in 45 scenes across the composite week. Scenes in this category presented such outcomes as unwanted pregnancy and abortion, as well as the prospect of contracting AIDS from unprotected sexual intercourse.

> *Two couples in their late teens, Nicky and Sally, and Hop and Caddie, are close friends who are sharing similar experiences. Both couples are shown engaging in sex, in one case in a romantic outdoor scene at a beautiful lake. Later Nicky learns that Sally has become pregnant and, in a poignant scene, turns to Hop to discuss the predicament. Incredulous, Hop can't believe that Nicky got Sally pregnant. He asks Nicky accusingly, "Didn't you use anything?" Nicky replies, "It just happened." Hop gets angry at his friend's irresponsibility. Nicky replies defensively, "I'm paying for it, all right!" referring to the abortion for Sally that he is planning to finance. As he storms off, Hop retorts sharply, "No, she's paying for it. She's paying for it, Nicky!" referring to the emotional toll that obviously accompanies her situation. ("Racing With the Moon," HBO)*

SEXUAL PRECAUTION

Portrayals involving sexual precaution were found in only 35 scenes involving sexual content across the composite week. The majority of these scenes (20 of 35) either mentioned or depicted the use of a condom.

> *Charlie and Nina are two young adults who have established a dating relationship. Nina is helping Charlie clean out the storeroom of his restaurant, which is closed for major renovation. As Charlie reminisces about "old times" at the restaurant, a construction worker closes the storeroom door, apparently not realizing they are inside. Charlie wonders aloud if they are locked in, and says he can holler to the workers outside should they be trapped. Nina, however, seems to like the situation. "What if we were trapped?" she asks as she begins to caress and kiss him long and passionately. Responding to her signals, Charlie stammers out a concern. "Great ... what about ... because I don't actually carry one," implying that intercourse is out of the question without some protection. "I do, since our third date," Nina promptly replies, pulling a condom out of her pocket. With that, the two engage in a passionate kiss as the scene fades to black. (Party of Five, Fox)*

> *In the opening moments of a film, a teenage girl named Kelly is shown at home with her 5 year-old brother, Stuart. Her parents are away but expected to return home soon. While Stuart occupies himself with a remote-controlled race car, Kelly has other plans. She is in her bedroom with a teenage boy and they both are filled with sexual curiosity and interest. They begin to kiss and fondle one another while lying on her bed, with Kelly establishing herself as the sexual aggressor by taking off the boy's shirt and pulling his body tightly to hers. The boy responds to her actions by stuttering that he's always liked her. She replies sharply, "I like you too . . . we don't have a lot of time," and puts a condom in his hand. She rolls on top and straddles him as they start to disrobe. The scene shifts back to Stuart's car play in another room, but moments later the parents return home. Hearing them enter the house, Kelly*

panics. She pushes her boyfriend out of her bedroom and scrambles around to get dressed. ("Playing Dangerous," HBO)

SEXUAL PATIENCE

Finally, portrayals that incorporated a theme of sexual patience were found in only 13 scenes, or less than 1% of all scenes involving sexual content. Scenes that fell in this category emphasized the virtues of sexual abstinence, virginity, or simply waiting until one is certain s/he is ready to assume the responsibilities associated with a sexual relationship.

Two young adults, Sinclair and Obie, have been dating regularly and have established a committed and caring relationship. Recently they have begun to talk frankly about the implications of "taking their relationship to the next level." Obie senses it is time for him to take the lead and he tries his best to do so, inviting Sinclair to a romantic candlelight dinner at his apartment. Obie tries to set the mood by pouring them champagne, but he quickly notices that something is wrong and asks Sinclair what is bothering her. She speaks gently and says that she is not ready to have sex with him. She explains that she initially thought that "having sex would make our relationship better" but that now she is uncertain and would rather wait. Obie is patient and completely understanding. He states, "The last thing I want to do is rush you, because really, I don't want to have sex with you. I want to make love to you." The scene closes with Obie kissing Sinclair and telling her sweetly, "Besides, waiting can be fun." (Living Single, Fox/syndicated)

These findings make clear that scenes addressing the risks or responsibilities of sexual activity are rare overall. It is also worth noting that none of the 88 scenes in which intercourse was depicted or implied included any mention of risks or responsibilities.

Another perspective on the treatment of these issues can be gained by considering how many programs contain *any* scenes that address such topics. As plots unfold across the span of an entire show, it is possible that the treatment of these themes might be conveyed effectively in a single pivotal scene that strongly counter-balances any preceding portrayals that omit such concerns. Thus, it may be more informative to consider what proportion of *programs* with any sexual content contain any scenes that address risk or responsibility concerns, in contrast to the finding reported above regarding the proportion of all scenes that include these concepts.

Table 9 presents the results of this program-wide analysis, which indicates that across all programs with any sexual content, roughly one of every ten shows (9%) contained at least one scene presenting the risks or responsibilities of sexual activity.

Of course, not all programs that include sexual content actually engage the topic of intercourse, and thus not all sexual messages are necessarily at the level where issues such as these are directly relevant. Those shows that actually deal with intercourse, either by presenting such behavior in the story or by including characters that talk about specific instances of intercourse, arguably are the programs for which addressing the risks or responsibilities of sexual behavior would be most salient. At this more focused level, we see that risk or responsibility

concerns are included only slightly more often in programs that contain talk about intercourse or intercourse behaviors than in all programs that contain any sexual content. More specifically, 10% of shows that include intercourse behaviors and 14% of shows that present talk about intercourse were found to include at least one scene addressing risk and responsibility issues (see Table 9).

Table 9: Use of Sexual Risk/Responsibility Themes: Composite Week

	All Programs With Talk About Sexual Intercourse That Has Occurred	All Programs With Intercourse Behavior	All Programs With Any Sexual Content
Percentage Of Shows With Any Mention of R/R	**14%**	**10%**	**9%**
N of Shows With Any Mention of R/R	25	7	45
Total N of Shows	179	70	528
Percentage Of Shows With Primary Emphasis On R/R	**3%**	**0%**	**1%**
N of Shows With Primary Emphasis On R/R	5	0	7
Total N of Shows	179	70	528

OVERALL PROGRAM EMPHASIS ON RISKS OR RESPONSIBILITIES

The study also evaluated whether each program considered as a whole placed strong emphasis on any theme about the possible risks or responsibilities of sexual behavior. In the findings reported above, some scenes included mere isolated mention of issues that received little attention in the overall plot of the program. For this measure of program level emphasis on risk or responsibility themes, coders evaluated whether these topics were a central theme that ran throughout the program.

This analysis, which is reported in the lower portion of Table 9, indicates that programs with a primary emphasis on risk and responsibility themes were extremely rare, representing only 1% of all shows on television that contained any sexual content. Of particular note is the finding that across all 70 programs in the composite week sample that included intercourse behavior, not even one qualified on this measure. Only a slightly higher proportion of programs (3%) that presented talk about intercourse emphasized risk and responsibility concerns.

> *Featured throughout this episode is Ivy, a 15 year-old who first goes to see a doctor because she thinks she might be pregnant. In a brief misunderstanding, Dr. Grad tells Ivy, "Your test is positive." The teenager panics because she does not want to have a baby. But the doctor quickly clarifies that the test which came back positive is not the one for pregnancy but rather the one for HIV. From that moment on, Ivy appears quite relieved. She does not take the situation seriously, skipping her medicine and missing scheduled check-ups at the hospital. Dr. Grad grows frustrated with Ivy's state of denial. When she first confronts her, Ivy lies, covering up the fact that she has not told her*

boyfriend or her parents that she has contracted the HIV virus. Eventually, Dr. Grad forces Ivy to face her situation. In an emotional scene at the end of the program, Ivy tearfully recounts the repercussions of her sexual activity. Her pills make her tired and sick. The boyfriend she thought would marry her has left. She cries, "Who's going to date me now, let alone marry me?" Dr. Grad embraces Ivy and tries to comfort her, but the grim negative consequences of unprotected sex have no easy solution in this case. (Chicago Hope, CBS)

The title of this episode is "I'm 13 and Have Unprotected Sex." A series of young teens aged 13-16 appear with their mothers to discuss their sexual behavior. All of the teens have had sexual intercourse with multiple partners at a very young age, and they all are arrogant in their refusal to use any protection against AIDS, STDs, or unwanted pregnancy. For example, Valerie, who lost her virginity at age 12 and has had unprotected sex with 15 partners, refuses to use any protection because "it just doesn't feel right." Another teen who has had eight sexual partners, Gabby, is asked by the host why she doesn't worry about AIDS. She responds, "I'm not gonna worry about it till I get it." The host and audience rebuke these teenagers' irresponsibility, using various strategies to communicate the risks they are taking. Then another teen, 18 year-old Cyndi, tells how unprotected sex has affected her life. She became pregnant at age 14 by a boy who has left her. She was the primary caretaker for her father, who has just died of AIDS that resulted from unprotected sex, and she recounts in graphic detail how his body withered to 62 pounds before he died. With the help of a psychologist who appears near the end of the show, several of the teens acknowledge they have made bad judgments and offer tearful public commitments to change their behavior. (Sally Jesse Raphael, KTLA/syndicated)

The number of shows that placed overall emphasis on themes such as these was too small (N=7) to meaningfully consider the question of which program genres devote more attention to these concerns than others. That issue can be addressed, however, by again examining the data that identifies risk or responsibility portrayals at the individual scene level, as we do below.

RISK OR RESPONSIBILITY PORTRAYALS ACROSS DIFFERENT GENRES

Table 10 reports the frequency with which different genres of programs included any treatment of the risks or responsibilities of sexual behavior within scenes. Talk shows stand out as well above the norm on this analysis. Nearly one of every four (23%) talk shows involving sex included some discussion of the risks of irresponsible sexual behavior. Reality programs (16%), news magazines (14%), and soap operas (11%) were slightly above average in presenting such topics.

In considering these findings, it is important to bear in mind that these data reflect any mention of risk or responsibility topics, including even relatively minor references. Indeed, of all the scenes in which risk or responsibility messages were presented in talk shows, half (50%) of them were considered minor or inconsequential in nature; and only a single episode out of 39 talk shows that included sexual content (3%) placed primary emphasis on presenting risk or responsibility concerns throughout the program. Thus, one should be cautious in interpreting the overall degree of social responsibility that may be reflected by our

finding that talk shows provide the most frequent treatment of risk or responsibility concerns on television.

Table 10: Distribution of Risk/Responsibility Portrayals by Genre: Composite Week

	COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
Percentage of Shows With Any Sex That Contain R/R	**3%**	**5%**	**9%**	**14%**	**11%**	**23%**	**16%**	**9%**
N of Shows with Any R/R	4	4	12	3	5	9	8	45
N of Shows With Sex	153	83	134	22	47	39	50	528
Total N of Shows	**274**	**142**	**162**	**38**	**55**	**50**	**221**	**942**

The program types that include themes concerning risks or responsibilities least often when addressing sexual topics are comedy series (3%) and drama series (5%), two of the most common genres on television. This finding for comedy series will take on added significance shortly when we report the frequency with which sexual topics are addressed across different program genres, an analysis that indicates comedies present more scenes with messages about sex than any other type of program.

To summarize, messages concerning the possible risks or responsibilities of sexual activity are not often presented in conjunction with the treatment of sexual topics on television. When they are included, they do not tend to receive strong emphasis in a program overall. In addition, messages of risk and responsibility seem particularly lacking in those programs that portray intercourse behaviors, arguably the most salient context in which such messages might appear.

FURTHER CONTEXTUAL ELEMENTS IN SCENES WITH SEXUAL INTERCOURSE

Televised portrayals of intercourse play a role in socializing viewers, particularly children and teens, to the patterns of sexual behavior that are common or acceptable in American society. Besides the critical issues already considered regarding risks and responsibilities, there are other concerns that are relevant here. Questions such as the age at which one should have intercourse, or the strength of the relationship that typically exists between intercourse partners are important concerns for many young people. Portrayals on television can be an important source of information about these societal norms. In this section, we examine some of the contextual features in the portrayals that involve intercourse. Recall that 7% of all programs in the composite week sample included intercourse either depicted or strongly implied.

Table 11: Contextual Elements in Scenes with Sexual Intercourse Related Behaviors

APPARENT AGE OF CHARACTERS INVOLVED		
	N	Percent of Characters
Child (<12)	1	1%
Teen (13-17)	6	3%
Young Adult (18-24)	40	23%
Adult (25+)	129	73%
Total N Of Characters	176	100%
PARTICIPANTS' RELATIONSHIP WITH ONE ANOTHER		
	N	Percent of Characters
Have An Established Relationship	47	53%
Have Met Before But No Established Relationship	25	28%
Have Just Met	9	10%
Can't Tell	7	8%
DRUGS		
	N	Percent of Characters
Use Of Drugs In Scene	2	2%
ALCOHOL		
	N	Percent of Characters
Use Of Alcohol In Scene	13	15%
TOTAL N OF SCENES	**88**	**100%**

Table 11 addresses several different types of contextual factors that help to shape the meaning of any portrayal involving intercourse. First of all, the age of characters involved in intercourse was examined. Across all the intercourse scenes identified by the study (N=88), we see that only one involved a child. This was the scene of a rape of a 9-year old girl in the film "A Time to Kill" (HBO). The vast majority of characters involved with intercourse (73%) are adults who appear to be age 25 or older, with 23% appearing to be young adults (age 18-24), and only 3% teenagers.

Portrayals were also analyzed to determine the nature of the relationship between any characters involved in intercourse. An established relationship was judged to exist when characters had previously shared a sexual or romantic activity *and* they had an apparent commitment to a future together, though this could range from a dating relationship to a long-term commitment such as a marriage.

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About half of all scenes with intercourse (53%) involved characters who had an established relationship with one another. Approximately one of every four scenes (28%) portrayed characters having sex who knew one another but had not yet established a relationship, and another 10% of scenes presented characters having sex when they had just met. Very few scenes of intercourse include any use of drugs (2%), although the use of alcohol was somewhat more common, appearing in 15% of scenes.

It has already been established in the section on risks or responsibilities that very few portrayals show any strong negative outcomes as a result of sexual activity. That finding, however, only tells us part of the story about the consequences TV portrays as a result of sexual activity. In fact, there are a range of possible consequences that may be associated with sexual intercourse, either positive or negative. For example, the experience may contribute to personal satisfaction or self-confidence; may enhance one's peer status or popularity; or may establish or benefit a relationship. In contrast, one can experience guilt or remorse about the act; diminished status or popularity can result when others disapprove of one's sexual behavior; and intercourse can cause worry about or actual unwanted pregnancy, HIV, or other sexually-transmitted diseases.

For each program in which intercourse was mentioned (i.e., characters spoke about specific acts of intercourse that had already occurred), depicted, or strongly implied, the consequences associated with intercourse were classified as either primarily positive, primarily negative, mixed, or not shown. These judgments were based on all information presented at any point in the program.

Table 12: Consequences of Sexual Intercourse: Composite Week

	PRIMARILY POSITIVE CONSEQUENCES	PRIMARILY NEGATIVE CONSEQUENCES	MIXED CONSEQUENCES	NO CONSEQUENCES SHOWN	TOTAL
Of Programs With Talk About Intercourse That Has Occurred	**14%**	**16%**	**8%**	**63%**	**100%**
N of Programs	25	28	14	112	179
Of Programs With Intercourse Depicted or Implied	**27%**	**7%**	**7%**	**59%**	**100%**
N of Programs	19	5	5	41	70

The majority of shows on television that involve intercourse present no information at all within episodes regarding the consequences for the characters (see Table 12). This holds true both for programs that present talk about intercourse (63% show no clear consequences) as well as for those that depict or strongly imply the behavior (59% show no clear consequences). When intercourse is the topic of talk, there is relative balance between the programs that include primarily positive and primarily negative consequences of intercourse (14% positive vs. 16% negative in programs featuring talk about intercourse that has occurred). Yet when intercourse behavior is

portrayed rather than discussed second-hand, the pattern is skewed strongly toward positive rather than negative outcomes. Nearly four times as many programs featuring intercourse behavior present primarily positive consequences (27% of shows) as present primarily negative outcomes (7% of shows). A small minority of cases (7%) present mixed consequences.

To summarize, portrayals of sexual intercourse on television most often involve mature adults (age 25+), whereas teens are rarely shown having sex. Only a slim majority of intercourse scenes include characters who have an established relationship with one another. Portrayals of sex between people who have just met are infrequent, but still account for one of every ten scenes of intercourse. When intercourse occurs, it most often is presented without any strong consequences for those involved. In the minority of cases where consequences are clearly conveyed, positive outcomes are far more common than any negative results.

COMPARING PATTERNS OF SEXUAL CONTENT ACROSS PROGRAM GENRES

In the previous sections, we have analyzed the patterns of sexual messages found across all shows of all types included in our sample of television programming. In this section, we examine individual program types, or genres, more closely. Our goal is to look for differences that exist in the patterns of sexual content presented within the following distinct program categories: comedies, dramas, movies, news magazines, soap operas, talk shows, and reality programs (e.g., game shows, documentaries, public affairs, police reality).

Table 13 reports the frequency with which these different genres present sexual material. One of the most striking findings here is the pervasiveness with which sexual messages are found across all the different program types throughout the television landscape. With only a single exception, more than half of all shows in all program genres included some form of sexual content. Only the genre labeled "reality" contained sexual themes in less than half of its shows, including such content in about one of every four programs (23%).

Program types with the greatest likelihood for containing sexual material included soap operas (85%), movies (83%), and talk shows (78%). These findings make clear it would be virtually impossible to avoid sexual themes and messages when watching most shows in these categories.

In comparison, only about half of all situation comedies (56%) contain any sexual messages, a much lower frequency than the three genres indicated above. But with that said, those comedies that include sexual material feature the topic throughout more scenes in the show than any other genre. Sit-coms that include sex average 5.9 scenes per hour with sexual content, a level that is nearly twice the average found across programs overall (3.2 scenes per hour). Most of the sexual material in these programs involves talk about sex (5.8 scenes per hour), which is much more frequent than sexual behavior (20% of shows have any, average of 2.7 scenes per hour). The behaviors they show, however, tend to fall low on the scale of sexual behavior, with most scenes involving only physical flirting and/or kissing.

Drama series present less talk about sex (53% of shows have any, average of 3.4 scenes per hour) than do comedy series, but dramas have a greater probability of including some sexual behavior (32% vs. 20%). While comedies have a somewhat higher rate of scenes per hour with behavior (2.7) than do dramas (1.5), dramas present more advanced sexual behaviors (2.2 vs. 1.7 for comedies on the 4-point scale).

Soap operas have a relatively high rate of talk about sex (84% have any, average of 4.0 scenes per hour), and they also present substantial amounts of sexual behavior (2.2 scenes per hour) which ranks as the highest average level (2.2 on the 4-point scale) portrayed in any genre, although dramas yielded an equivalent behavior rating (also a 2.2 average).

Table 13: Summary of Sexual Content By Genre: Composite Week

		ANY SEXUAL CONTENT							
		COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
	Percentage of Programs With Any Sexual Content	56%	58%	83%	58%	85%	78%	23%	56%
Of Programs With Any Sex:	Average Number of Scenes Per Hour Containing Sex	5.9	3.4	2.4	2.7	4.4	2.9	3.0	3.2
	N of Shows	153	83	134	22	47	39	50	528
	N of Hours	77.5	83	278.5	34	43.5	37.5	40.5	594.5
	N of Scenes	458	281	677	91	193	107	123	1930
	TALK ABOUT SEX								
	Percentage of Programs With Any Talk About Sex	53%	53%	78%	58%	84%	78%	23%	54%
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	5.8	3.4	2.1	2.7	4.0	2.9	3.0	3.0
	Average Level of Talk in Scenes	2.7	2.9	2.7	3.0	3.1	3.0	3.1	2.8
	N of Shows	146	75	126	22	46	39	50	504
	N of Hours	73.5	75	261.5	34	42.5	37.5	40.5	564.5
	N of Scenes With Talk About Sex	429	253	549	91	168	107	122	1719
	SEXUAL BEHAVIOR								
	Percentage of Programs With Any Sexual Behavior	20%	32%	56%	3%	44%	0%	2%	23%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	2.7	1.5	1.1	*	2.2	0	1.2	1.4
	Average Level of Behavior in Scenes	1.7	2.2	2.1	*	2.2	0	1.8	2.0
	N of Shows	55	45	91	1	24	0	5	221
	N of Hours	28.5	45	192	1	23	0	5	294.5
	N of Scenes With Sexual Behavior	78	66	217	3	50	0	6	420
	TOTAL N OF SHOWS	274	142	162	38	55	50	221	942

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Movies contain a substantial amount of talk about sex (78% have any, average of 2.1 scenes per hour), and have the greatest probability of any genre for including sexual behavior (56% of shows). The amount of sexual behavior they contain, however, averages only 1.1 scenes per hour, half of the amount found in soaps and less than half the number of scenes found in comedies.

It is interesting to note that across all of the genre breakdowns, some of the major content trends that were observed at the level of programs overall tend to hold relatively stable within virtually all of the different genres. For example, the trend for scenes with talk about sex to substantially outnumber scenes with sexual behavior holds very solid across all program types. In other cases, however, the variance across genres was quite substantial, in particular for the portrayals of sexual behavior. Sexual behavior was found in some substantial quantity within movies, soap operas, dramas, and comedies; but was absent or extremely rare in news magazines, reality programs, and talk shows.

SEXUAL MESSAGES INVOLVING TEENAGERS

How sexual messages on television affect a viewer depends upon a number of factors. One of the most important of these is the model's similarity to the viewer. The greater the similarity of a model who is shown engaged in sexual behavior to the viewer who is watching, the greater the probability of an effect on that viewer. Because teenagers are obviously considered a particularly important audience for possible influence from media portrayals of sex, we need to take a careful look at the extent to which teenage characters are involved in sexual messages on television.

Across the composite week sample, a total of 8% (N=77) of all programs contained some sexual content (either talk or behavior) involving teens. A more focused perspective is offered by examining the proportion of all scenes with any sexual content that involved a teenage character. Table 14 reports that one of every ten scenes with sexual content (10%) included a teenager. This percentage held relatively stable across scenes involving both talk about sex (10% include teens) and sexual behavior (8% include teens). Teenagers were involved in 12% of all cases of precursory behavior (e.g., kissing, touching), though they accounted for a much smaller share of all cases of intercourse identified in the study (3%).

Table 14: Teenaged Characters Involved in Sex: Composite Week

	PERCENTAGE OF SCENES INVOLVING TEENS
Of all scenes containing sexual content	**10%**
Total N of Scenes	1930
Of all scenes containing talk about sex	**10%**
Total N of Scenes	1719
Of all scenes containing sexual behavior	**8%**
Total N of Scenes	420
Of all scenes containing precursory behavior	**12%**
Total N of Scenes	244
Of all scenes containing intercourse behavior	**3%**
Total N of Scenes	88

Another perspective is offered by isolating all scenes with sexual content involving teens and examining their patterns across the range of measures for talk about sex and sexual behavior. The large majority of these scenes (83%) feature solely talk about sex. In contrast, only about one of every six scenes with teenagers (17%) presents any physical behaviors.

Interestingly, the relative frequency with which different types of talk and behavior are shown involving teen characters looks remarkably similar to the pattern for all characters, which was reported previously. Table 15 presents the breakdown for the types of talk about sex that involve teens. By far, most talk involves comments about one's own or others' sexual interests (62% of all talk involving teens), such as the following examples.

Table 15: Talk About Sex Involving Teens: Composite Week

TALK ABOUT SEX			
Types of Talk About Sex	**N**	**Percent of Cases of Talk About Sex Involving Teens**	**Percent of Cases of Talk About Sex Involving All Characters**
Comments About Own/Other's Interests	125	62%	66%
Talk About Sexual Intercourse Already Occurred	27	13%	15%
Talk About Sex-Related Crimes	25	12%	9%
Talk Toward Sex	6	3%	4%
Expert Advice/Technical Information	6	3%	2%
Other	12	6%	4%
TOTAL	201	100%	100%

Several teenagers from Capeside High are serving detention in the library. To pass the time, they start a game of truth or dare. Joey questions Jen, her rival for Dawson's affection, in aggressive fashion about her sexual interest in Dawson. Joey asks, "Out of all of the guys at Capeside, is Dawson the one you are most attracted to?" Jen says yes, but Joey retorts, "No, I didn't ask if you liked him the best, I asked you if he's the one you're most attracted to?" Jen pauses for a moment. Dawson, who is observing, prods her by adding, "Attractive, like physically attractive," referring to himself. Joey proceeds, "Yeah, is he the guy you're hot for? When you look at Dawson do you want to just jump his bones, or do you like his personality the best, but in terms of lust you'd rather boink somebody else?" Flustered, Jen confesses that she likes Dawson, but Joey keeps up the pressure, responding immediately with, "Yeah, but do you lust for him?" Finally giving in, Jen boldly exclaims, "Yes I lust for Dawson. OK, I'm hot for Dawson! There, now are you happy, Joey?" (Dawson's Creek, KTLA/WB)

Two teenage girls are having a private, intimate conversation about sex. Sarah tells her friend Emily how her boyfriend Nicolas left a bag of condoms for her to find. Emily asks, "Well, do you think you are ready?" Sarah responds, "I don't know. I knew that if Nicolas and I stayed together that we'd eventually get into that, but isn't this a little too soon?" Emily explains that sex isn't like a manual that says "first you go this far and after such and such a time you go that far." As the conversation continues, Sarah says that she is a virgin but that Nicolas seems very experienced, so she starts to worry she may lose him if they don't begin to have sex. (General Hospital, ABC)

About one of every eight exchanges (13% of all talk involving teens) is a discussion about sexual intercourse that has already occurred. Note that the frequency distribution for talk about sex involving teens is almost a mirror image of the findings overall, which are also presented on the table for comparison purposes.

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Table 16, which reports the complementary breakdown for types of sexual behavior involving teens, yields nearly the same result. The most common behavior involves kissing, which accounts for 63% of teen sexual behavior as compared to 50% for characters overall.

Table 16: Sexual Behavior Involving Teens: Composite Week

SEXUAL BEHAVIOR			
Types of Sexual Behavior	**N**	**Percent of Cases of Sexual Behavior Involving Teens**	**Percent of Cases of Sexual Behavior Involving All Characters**
Physical Flirting	11	27%	26%
Passionate Kiss	25	63%	50%
Intimate Touch	1	3%	7%
Sexual Intercourse Implied	3	8%	12%
Sexual Intercourse Depicted	0	0%	3%
Other	0	0%	3%
TOTAL	40	100%	100%

Buffy and Angel both appear to be normal teenagers, but in fact, Angel is an immortal who is hundreds of years old. The two have a romantic interest, and she tries to impress him by dressing up in 18th century attire for Halloween. Later, in a quiet moment in Buffy's bedroom, Angel asks her why she chose that costume. He tells her she doesn't need to try to impress him, and that he's been looking to meet someone "exciting . . . interesting." The moment grows more intimate as Buffy advances her face very near to his, asking "Really, interesting, how?" He responds by moving his face closer to hers and the two begin to touch their faces together sensuously before proceeding to a deep passionate kiss. (Buffy the Vampire Slayer, KTLA/WB)

The only distinction between the pattern of behavior for teens and the overall findings is that teens are slightly less likely to be engaged in sexual intercourse. Only 8% of teenagers' sexual behavior involved intercourse, whereas the finding was 15% (12% implied + 3% depicted) for all characters observed in the study.

Risk and responsibility messages are about twice as likely to be found in programs that present sexual content involving teenagers, as compared to the industry-wide average for all sexual messages. Of the 74 programs that contained sexual content with teenage characters, 18% (N=13) included some treatment of risk and responsibility concerns. This compares to the 9% average that was observed across all programs that contained sexual material.

To summarize the findings about sexual content involving teens, we see that only a modest proportion of programs (8% of all shows sampled) include such portrayals. However, the profile of those portrayals that are presented -- that is, the distribution of the different types of talk about sex and sexual behaviors that are depicted -- looks remarkably similar to the pattern established for sexual portrayals involving

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characters of all ages. In other words, while teenagers are not shown in sexual situations as often as are adults, when they are shown they tend to engage in the same types and levels of sexual talk and behavior as do any other characters. And most significantly, when teenagers are involved in sexual messages on television, the prospect that risk and responsibility concerns will be included in some way literally doubles, as compared to the pattern that exists across all sexual content.

SEXUAL MESSAGES IN PRIME-TIME NETWORK PROGRAMMING

Separate analyses were performed on the three week over-sample of prime-time broadcast network programs. These analyses indicate that there is substantially more sexual content on network prime-time shows than is the norm found across the television landscape overall (see Table 17). Two of every three network prime-time programs (67%) include sexual content, and these programs average 5.3 scenes per hour involving sexual talk and/or behavior. This compares to 56% of shows that contain sexual material and an average of 3.2 scenes per hour in the broader sample of television overall.

Most of the difference in sexual content associated with the prime-time programs is found in the realm of talk about sex. Almost two of every three network prime-time shows (65%) include some talk about sex, with such shows averaging 5.2 scenes per hour of sexual dialogue. For television as a whole, as measured in the composite week sample, 54% of all shows included some form of talk about sex, averaging 3.0 scenes per hour with such content. The level of talk in prime-time was slightly higher (2.9) on the four-point scale than was found across television overall (2.8), with both findings reflecting a moderate focus on sex within each scene.

In contrast to the treatment of talk, portrayals of sexually-related behavior tend to look quite similar in prime-time network shows as compared to the patterns found in programming industry-wide. One in every four prime-time programs (24%) contained some sexual

Table 17: Summary of Sexual Content: Broadcast Network Prime-Time

	ANY SEXUAL CONTENT	
	Percentage of Programs With Any Sexual Content	**67%**
Of Programs With Any Sex:	**Average Number of Scenes Per Hour Containing Sex**	**5.3**
	N of Shows	184
	N of Hours	152.5
	N of Scenes	810
	TALK ABOUT SEX	
	Percentage of Programs With Any Talk About Sex	**65%**
Of Programs With Any Talk About Sex:	**Average Number of Scenes Per Hour Containing Talk**	**5.2**
	Average Level of Talk in Scenes	**2.9**
	N of Shows	178
	N of Hours	147
	N of Scenes With Talk About Sex	763
	SEXUAL BEHAVIOR	
	Percentage of Programs With Any Sexual Behaviors	**24%**
Of Programs With Any Sexual Behavior:	**Average Number of Scenes Per Hour Containing Behavior**	**1.8**
	Average Level of Behavior in Scenes	**2.0**
	N of Shows	67
	N of Hours	64.5
	N of Scenes With Sexual Behavior	113
	TOTAL N OF SHOWS	**274**

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behavior, almost exactly the same proportion (23%) as that found in the overall sample of programs. The average number of scenes of behavior per hour for the networks (1.8) is slightly higher than the average for the composite week sample as a whole (1.4), while the average level of sexual behavior in the portrayals (2.0 on a 4-point scale) is identical.

A more detailed breakdown of the sexual behaviors portrayed in network prime-time programming is presented in Table 18. Here again we see that the networks' pattern of portrayals is quite comparable to that of the television environment overall. Programs that contain only precursory sexual behaviors represent 16% of all shows, the same finding observed in the larger composite week sample. A total of 9% of all network prime-time shows included sexual intercourse (either depicted or implied), just slightly higher than the 7% figure that was found for the industry overall. Similarly, the average level of sexual behavior (2.6 vs. 2.5) and the explicitness of the portrayals (1.9 vs. 1.9) for the network shows were highly consistent with the means observed for programming overall.

An analysis of sexual content across different program genres is presented in Table 19. This table reveals that the networks' greater emphasis on talk about sex is centered largely within the realm of comedy series. Primetime network sit-coms include sexual material at a 77% rate as compared to 56% of comedies across television overall. Similarly, whereas only

Table 18: Summary of Sexual Behavior: Broadcast Network Prime-Time

	SEXUAL BEHAVIOR OVERALL	
	Percentage of Programs With Any Sexual Behavior	**24%**
Of Programs With Any Sexual Behavior:	**Average Number of Scenes Per Hour Containing Behavior**	**1.8**
	Average Level of Behavior in Scenes	**2.0**
	Average Level of Explicitness in Program	**1.1**
	N of Shows	67
	N of Hours	64.5
	N of Scenes With Sexual Behavior	113
	PROGRAMS WITH PRECURSORY BEHAVIOR ONLY	
	Percentage of Programs With Precursory Behaviors Only	**16%**
Of Programs With Precursory Behaviors Only:	**Average Number of Scenes Per Hour Containing Precursory Behavior**	**1.7**
	Average Level of Behavior in Scenes	**1.6**
	Average Level of Explicitness in Program	**0.7**
	N of Shows	43
	N of Hours	36
	N of Scenes With Precursory	61
	PROGRAMS WITH SEXUAL INTERCOURSE	
	Percentage of Programs With Intercourse Behaviors	**9%**
Of Programs With Intercourse Behaviors:	**Average Number of Scenes Per Hour Containing Intercourse Behavior**	**1.8**
	Average Level of Behavior in Scenes	**2.6**
	Average Level of Explicitness in Program	**1.9**
	N of Shows	24
	N of Hours	28.5
	N of Scenes With Intercourse	31
	N of All Sexual Behavior Scenes	52
	TOTAL N OF SHOWS	**274**

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Table 19: Summary of Sexual Content By Genre: Broadcast Network Prime-Time

		ANY SEXUAL CONTENT							
		COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
	Percentage of Programs With Any Sexual Content	77%	57%	72%	65%	n/a	n/a	50%	67%
Of Programs With Any Sex:	Average Number of Scenes Per Hour Containing Sex	6.7	5.2	2.9	6.7	n/a	n/a	2.8	5.3
	N of Shows	92	53	13	17	n/a	n/a	9	184
	N of Hours	46	53	27.5	18	n/a	n/a	8	152.5
	N of Scenes	310	278	79	121	n/a	n/a	22	810
		TALK ABOUT SEX							
	Percentage of Programs With Any Talk About Sex	75%	55%	67%	65%	n/a	n/a	50%	65%
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	6.7	5.0	2.6	6.7	n/a	n/a	2.5	5.2
	Average Level of Talk in Scenes	2.7	2.9	2.9	3.5	n/a	n/a	3.3	2.9
	N of Shows	89	51	12	17	n/a	n/a	9	178
	N of Hours	44.5	51	25.5	18	n/a	n/a	8	147
	N of Scenes With Talk About Sex	299	257	66	121	n/a	n/a	20	763
		SEXUAL BEHAVIOR							
	Percentage of Programs With Any Sexual Behavior	22%	28%	50%	8%	n/a	n/a	22%	24%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	2.7	1.9	1.0	*	n/a	n/a	*	1.8
	Average Level of Behavior in Scenes	1.7	2.2	2.4	*	n/a	n/a	*	2.0
	N of Shows	26	26	9	2	n/a	n/a	4	67
	N of Hours	13	26	19.5	2	n/a	n/a	4	64.5
	N of Scenes With Sexual Behavior	35	49	20	4	n/a	n/a	5	113
	TOTAL N OF SHOWS	119	93	18	26	0	0	18	274

** Indicates cases are too few to provide stable estimates.*

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about half of sit-coms (53%) on television as a whole include any talk about sex, three fourths (75%) of network prime-time comedies include such material. One other factor here is that the network dramas and news magazines that include sexual content tend to present a much greater number of scenes with talk about sexual topics than is found in similar programs elsewhere on television.

In terms of the treatment of risk and responsibility concerns, prime-time network shows include such topics in 11% of all programs containing any sexual messages (see Table 20). This is a small notch above the 9% level that was found across all programs on all channels in the composite week sample. Within distinct program genres, most of the comparisons held remarkably stable in prime-time as compared to television overall, with two notable exceptions.

One of the most impressive findings for prime-time is that nearly one out of every four network drama series (23%) that include sexual material also address some issue concerning sexual risks or responsibilities at some point within the show. This compares with only 5% of dramas that include such topics elsewhere on television. Similarly, prime-time programs classified as "reality" included issues regarding sexual risks and responsibilities in 22% of all shows with any sexual content. This compares favorably to a 16% level that was found in the same type of programs in the overall composite sample.

Table 20: Distribution of Risk/Responsibility Portrayals by Genre: Broadcast Network Prime-Time

	COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
Percentage of Shows With Any Sex That Contain R/R	**3%**	**23%**	**8%**	**18%**	**0%**	**0%**	**22%**	**11%**
N of Shows with Any R/R	3	12	1	3	0	0	2	**21**
N of Shows With Sex	92	53	13	17	0	0	9	**184**
Total N of Shows	**120**	**93**	**18**	**25**	**0**	**0**	**18**	**274**

Overall, the data indicate that viewers have a slightly better chance of encountering a risk and responsibility topic when they see sexual material in network prime-time shows than when sexual content is presented at other times and/or on other channels. Ironically, the genre which presents more scenes with sexual messages than any other program category -- situation comedies -- has the lowest probability (3%) of including any risk and responsibility concerns when addressing sexual topics. News magazines clearly reflect some effort to incorporate this perspective, as do reality programs. But the most noteworthy finding in this realm is that prime-time drama series, which represent a substantial proportion of each network's schedule, engage risk and responsibility concerns in almost one of every four programs including sexual content.

A final point, however, tempers the possible influence one might expect from these portrayals of the possible risks and responsibilities of sexual activity. It is important

to note that the measures of risk and responsibility we report here are at the scene level. While these scenes may be meaningful for the viewer, a more broad-based analysis was conducted at the program level, assessing whether each show placed overall emphasis on such themes. At this level, where we could be more confident about the potential for influencing the audience and sensitizing viewers, we found only 6 programs across three weeks' worth of prime-time programming (N=276 shows) on all four broadcast networks that featured a strong emphasis throughout the program on sexual risks and responsibilities. This translates to 3% of all programs including sexual content (N=184 shows), a figure slightly above the 1% finding that emerged for the overall composite week sample of programming.

While prime-time offers slightly more treatment of issues concerning sexual risks and responsibilities than does television programming overall, the margin of difference is a very small one.

SEXUAL MESSAGES IN CHILDREN'S PROGRAMMING

The composite week sample of programs included 228 children's shows, which we have chosen to analyze separately here. As we indicated earlier in this report, our rationale for isolating the examination of children's shows was based on the expectation that these programs would contain very little content of a sexual nature, and thus potentially obscure the patterns of sexual content in the more widely-viewed general audience programming. Our findings confirmed our initial expectations.

Across all children's programs, 5% contained any scenes involving sexual material (see Table 21). The programs that included some sexual content averaged 1.5 scenes per show, although it is important to note that this finding is based on a very small number of programs. In fact, the entire sample of children's shows contained only 13 scenes of talk about sex and 8 scenes of sexual behavior spread across a total of 12 programs.

The lower portion of Table 21 differentiates the two primary types of sexual content examined in the study: talk about sex and sexual behavior. This table indicates that both talk about sex and sexual behavior occurred with similar frequency in children's shows. Only 4% of all children's shows contained any talk about sex and only 3% contained any sexual behavior.

The occasional scenes which involved talk about sex included examples such as the following scene from a cartoon show.

Table 21: Children's Programs: Composite Week

	ANY SEXUAL CONTENT	
	Percentage of Programs With Any Sexual Content	**5%**
Of Programs With Any Sex:	**Average Number of Scenes Per Hour Containing Sex**	**1.5**
	N of Shows	12
	N of Scenes	18
	TALK ABOUT SEX	
	Percentage of Talk	**4%**
Of Programs With Any Talk About Sex:	**Average Number of Scenes Per Hour Containing Talk**	**1.3**
	Average Level of Talk in Scenes	**2.6**
	N of Shows	10
	N of Scenes With Talk About Sex	13
	SEXUAL BEHAVIOR	
	Percentage of Behavior	**3%**
Of Programs With Any Sexual Behavior:	**Average Number of Scenes Per Hour Containing Behavior**	**1.1**
	Average Level of Behavior in Scenes	**1.6**
	N of Shows	7
	N of Scenes With Sexual Behavior	8
	TOTAL N OF CHILDREN'S SHOWS	**228**

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The title character is a part-human, part-animal superhero who works as a uniformed police officer. Dragon, as he is called, is hurt in the line of duty and returns to the station. After reporting the incident, he encounters Rita, an attractive young female officer. Rita fawns over Dragon, commenting, "You should be in bed with someone taking care of you. Someone like me." Dragon responds awkwardly, apparently wishing to avoid her, but she grabs him by his tie and pulls him toward her, asking seductively, "Where does it hurt?" Dragon says that he is getting better quickly, but Rita persists, saying "Good, I wouldn't want you to miss the ball. So are you taking anyone?" Dragon replies, "Oh... well ... I ... haven't actually asked anyone." Sensing her chance, Rita says assertively, "Then we can go together. You won't regret this, Dragon." Rita rubs his chest and says seductively, "You know I could be pretty savage myself!" (Savage Dragon, USA Network)

In most of the cases, the talk about sex received substantial emphasis within the scene and thus the talk level indicates an average in the moderate range (2.6) on the 4-point scale. The occasional scenes which involved behaviors fell solely at the low end of the 4-point scale. These cases were limited to scenes involving flirtatious behavior and kissing, such as the following example.

Bugs Bunny stars in this parody of the 'Three Little Bears' tale. The Bear family returns home to find Bugs eating their porridge. The bears are on the verge of physically attacking the intruder, when Bugs invents a ruse to save himself. He begins to flirt seductively with the Mama Bear, who quickly falls for his charms. Bugs croons to her, "Your eyes, your lips ... why, you're beautiful!" and he kisses her long and hard on the lips, ending with a big "Smack!" Mama Bear is so smitten with Bugs that she protects him from the other bears, and then pursues him relentlessly, wanting more of Bugs' attention. She pleads, "Tell me more about my eyes," as she caresses his face and tries to embrace Bugs, who wants no part of her affection. He races into his rabbit hole but she follows and he soon emerges covered with lipstick all over his body. (Bugs Bunny, TNT)

No portrayals of intercourse either depicted or implied were found in children's programming.

To summarize, sexual messages were highly infrequent in children's programming. Those messages that were presented were typically an isolated scene that involved talk or a relatively modest sexually-related behavior.

SUMMARY AND CONCLUSIONS

As we indicated at the outset of this study, the relevant theory and research regarding media portrayals involving sex suggests that television plays a meaningful role in sexual socialization, in particular for young viewers (Huston, Wartella, & Donnerstein, 1998). Sexual socialization consists of learning the answers to such questions as who to have sex with, when to have sex with someone, and what precautions, if any, are appropriate. Such learning about sexual matters may occur from observing people talk about sexual matters as well as from watching them engage in sexually-related behavior. Consequently, this study examined both types of portrayals to evaluate their presence across the television landscape, and to weigh the types of messages they are likely to be communicating.

As with most other aspects of media influence, the effect of viewing sexual content is not thought to be direct and powerful, with a single exposure to a particular program leading a viewer to think or act in any given way. Rather, the effects of televised messages about sex are seen more as the product of a slow and cumulative process. Because media influence tends to be gradual in nature, it is the overall pattern of messages across programs to which viewers are exposed that is of primary interest for explaining such effects.

Prior studies of sexual content have examined different sub-parts of the television environment, focusing on such elements as soap operas, talk shows, or prime-time network programming. Yet many aspects of the television landscape have remained unexplored, and no single study has previously assessed both broadcast and cable television, despite the growth of cable viewership that has occurred in recent years.

By offering the first truly comprehensive view of the pattern of sexual messages presented across all types of television channels as well as at all times throughout the day, this study provides the most thorough assessment of televised sex yet produced by scientific research. Its findings offer valuable information to help better understand television's potential effects on sexual beliefs, attitudes, and behaviors. We turn now to a summary and review of the most important findings in the content patterns we have observed in the study.

SUMMARY OF KEY FINDINGS

Across the full range of programming examined by this research, sexual messages proved to be a highly common element across all of television, appearing in 56% of programs. In other words, a little over half of all programs contain some sexual material, either talk about sex, sexually-related behavior, or a combination of both.

To place this finding about the prevalence of sexual messages in some relative perspective, consider the well established conclusion that violence is a widespread part of television content. Most recently, the National Television Violence Study (Smith et al., 1998) reported that an average of 61% of programs included violence

during the 1996-97 season. That finding was based upon a large-scale composite week sample of programs (N=2741) virtually identical in design (it also excluded newscasts and sports programming) to that gathered for the present research on sex. Comparing these two findings, it would appear that sexual messages are found nearly as often in programs as are depictions of violence. In fact, however, closer examination suggests a viewpoint from which sexual content may be found as frequently as violence.

In calculating the 61% frequency with which programs contain violence, the NTVS analysis included children's shows in its count. In contrast, the present study excluded children's programming in its analysis. Interestingly, if one excludes children's programming from consideration, the frequency with which shows include sex or violence on television becomes virtually undifferentiated. A reanalysis of the 1996-97 NTVS data, excluding children's programs from consideration, indicates that 58.5% of shows contain any violence. Given this perspective, it is reasonable to conclude that children who have passed the point where they view mostly children's programming are about as likely to encounter sexual messages on television as they are to see violence in the programs they watch.

How much and what type of sexual content are viewers likely to encounter? Across all programs on television that contain sexual content, an average of 3.2 scenes per hour present messages involving sex. Given that children and teens average more than 20 hours per week watching television (Nielsen, 1998), it is apparent that collective exposure to the medium will represent a substantial base of sexual learning experiences for most youths.

In terms of the type of sexual content shown on television, talk about sex appears far more often than the portrayal of any sexually-related behaviors. About half of all programs (54%) include some talk about sex, while only about a quarter of them (23%) present any physical behavior. In programs with sexual material, scenes with talk (average of 3.0 per hour) outnumber the scenes with any sexual behavior (average of 1.4 per hour) by a ratio of slightly more than two to one. Thus, from an overall perspective, there are roughly four times as many scenes of talk about sex as there are scenes involving sexual behavior presented on television. The predominance of talk about sex is even more pronounced in prime-time network programs, where nearly two-thirds of all shows (65%) include it, averaging more than five scenes (5.2) per hour.

The most common form of talk involves comments to others that convey people's interest in sex (66%), for example mentioning to friends the specific targets of one's sexual attraction and what one might like to do with them. Nearly one in five cases of talk about sex involve either talk about intercourse that has already occurred (15%), or talk toward sex (4%), which represents efforts intended to initiate sexual intercourse. From a socialization perspective, such talk certainly contributes information about sexual norms and values to the audience whether or not it is accompanied by the more overt portrayal of sexual behaviors.

The sexual behavior measured for this study included actions beginning with physical flirting, which was defined as using the body to attract sexual interest. Most behavior presented was labeled as precursory, or not directly related to any actual sexual intercourse. Physical flirting (26%) and passionate kissing (50%) collectively accounted for three-quarters of all sexually-related behavior shown on television.

Thus, we see that most sexual behavior on television does not actually involve the initiation of sexual intercourse.

Scenes involving intercourse accounted for 15% of all sexual behavior (12% were intercourse strongly implied, and 3% intercourse depicted) observed in the study, with such scenes appearing in 7% of all shows examined. While these findings do not indicate that portrayals of intercourse are widespread on television, they do suggest that viewers are likely to encounter such content on a fairly regular basis, given the substantial amount of time most individuals devote to television.

The finding that in many cases intercourse is strongly and clearly implied in a story rather than depicted directly does not diminish its likely socialization effects for young viewers. Indeed, children who are old enough to have developed physically and emotionally such that they are interested in sexual topics will also be old enough to clearly draw the intended inference from scenes of intercourse strongly implied. This interpretation is corroborated by focus group research with children as young as age 8 (Kaiser Family Foundation, 1996).

When intercourse is portrayed, it typically involves adults, with only rare instances including teens. A slight majority of scenes (53%) involve characters with an established relationship, although one out of ten cases of intercourse depicted or implied (10%) shows people who have just met having sex together.

Well over half of the programs in which characters were engaging in intercourse (59%) showed no clear consequences as a result of such sexual behavior, at least within the confines of that particular episode. This study did not track story-lines over the duration of an entire season, so it is possible that some consequences that might emerge later in a program's long-term plot development could have been overlooked. When consequences of intercourse were clearly portrayed in the programs sampled, they tended to be much more positive (27%) than negative (7%).

Also rare throughout the television landscape is the treatment of any topics related to the risks or responsibilities of sexual activity. This study focused on three specific categories within this realm: sexual patience, sexual precaution, and the depiction of the risks and/or negative consequences of unprotected sexual behavior. Only about one in every ten shows (9%) that included sexual content contained any mention of these topics. Programs that placed strong emphasis on such themes were even more rare, accounting for just 1% of all programs with sexual content.

If this very small level of overall attention to the risks or responsibilities of sexual activity seems out of balance with the realities of sex in the world today, an even more sobering finding is that only 7 of the 70 programs in the study that either depicted or implied sexual intercourse included any mention of issues of sexual risks or responsibilities, and none emphasized these issues in the program as a whole. The predominant pattern for portrayals of sexual intercourse on television is likely to convey the message to viewers that there is little to worry about and that people rarely take any steps to protect themselves against such possible harms as sexually-transmitted disease.

One of the more positive findings of the study was that prime-time network programming does a slightly better job (11% of shows) of including risk and responsibility topics within its programs containing sexual content, as compared to

television as a whole. In particular, prime-time drama series have achieved the highest frequency (23%) for treatment of these topics within programs that include sexual material. That finding stands in contrast to the treatment of such issues in dramas outside of prime-time, which was only 5% of all such programs including sexual content. Also worth noting within the prime-time domain is that network reality programs (22%) and news magazines (18%) are above average in terms of including messages concerning sexual risks and responsibilities.

In the future debate about sex on television, it may well be more important to consider *how* sex is shown rather than simply *how much* it is shown. This study confirms that sexual messages are a frequent part of the television landscape, but it also makes clear that such messages follow a pattern that poses cause for some concern. When television presents sexual content, there is scant attention devoted to sexual health issues that are essential considerations in weighing one's options for sexual activity today. By providing more balance in addressing these concerns, television could be helping young people make more informed -- perhaps even life-saving -- decisions about sex in their own lives.

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APPENDICES

APPENDIX A:

COMPOSITE WEEK SAMPLE

APPENDIX B:

BROADCAST NETWORK PRIME-TIME OVER-SAMPLE

APPENDIX A:

COMPOSITE WEEK SAMPLE

Composite Week Sample

ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	One Saturday 7:9am TV-Y 11/22	News 10/19 EX	Good Morning America 10/27 EX	Good Morning America 10/21 EX	Good Morning America 11/5 EX	Good Morning America 10/30 EX	Good Morning America 10/24 EX
7:30 am	One Saturday 10/18 TV-Y	Good Morning America 10/26 EX					
8:00 am		News 11/2 EX	Regis & Kathie Lee 11/3 TV-G	Regis & Kathie Lee 10/28 TV-G	Regis & Kathie Lee 11/12 TV-G	Regis & Kathie Lee 10/23 TV-G	Regis & Kathie Lee 11/7 TV-G
8:30 am	Bugs Bunny 'n' Tweety 11/8 TV-Y	This Week EX	The View 10/27 TV-PG	The View 1/20 TV-PG	The View 11/12 TV-14	The View 11/6 TV-14	The View 11/7 TV-PG
9:00 am	Jungle Cubs 10/18 TV-Y		Port Charles 10/20 TV-PG L	Port Charles 11/11 TV-PG	Port Charles 12/3 TV-PG	Port Charles 10/23 TV-PG	Port Charles 11/7 TV-PG V
9:30 am	Winnie the Pooh 2/7 TV-Y	The Secret Garden 10/26 TV-Y	News 2/9 EX	News 11/18 EX	News 11/5 EX	News 11/6 EX	News 10/24 EX
10:00 am	Science Court 11/1 TV-Y		All My Children 10/20 TV-14	All My Children 10/28 TV-14	All My Children 11/12 TV-PG	All My Children 11/13 TV-PG	All My Children 11/14 TV-PG
10:30 am	Animal Adventures 1/31 TV-G	Golf 11am-3pm EX 11/2					
11:00 am	College Football 10/25 EX	TV. COM TV-G 10/19	One Life to Live 11/3 TV-PG	One Life to Live 10/21 TV-PG	One Life to Live 10/29 TV-PG	One Life to Live 10/30 TV-PG	One Life to Live 10/31 TV-PG
11:30 am		Golf (con't) EX					
12:00 pm		Radical Power 10/19 EX	General Hospital 10/20 TV-PG	General Hospital 10/21 TV-PG	General Hospital 11/19 TV-PG	General Hospital 11/6 TV-PG	General Hospital 10/24 TV-PG
12:30 pm		Figure Skating 3-5pm 11/9 EX	Oprah Winfrey 10/20 TV-PG	Oprah Winfrey 11/4 TV-PG	Oprah Winfrey 10/29 TV-PG	Oprah Winfrey 10/23 TV-PG	Oprah Winfrey 10/31 TV-PG
1:00 pm	Golf 4-6:30pm EX 11/1	Looking Beyond 11/2 TV-PG	News 11/10 EX	News 10/28 EX	News 10/22 EX	News 10/23 EX	News 10/31 EX
1:30 pm	More Than a Game EX 10/18		ABC News EX 11/10				
2:00 pm	Looking Beyond 10/25 TV-PG	ABC News EX 10/26	News 11/3 EX	News 11/4 EX	News 10/29 EX	News 11/13 EX	News 11/14 EX
2:30 pm		Jeopardy! TV-G 11/9					
3:00 pm	Golf (con't) EX	News 2/8 EX	Monday Night Football 11/3 EX	News 10/21 EX	News 11/19 EX	News 11/13 EX	News 11/14 EX
3:30 pm	News 11/1 EX	Siskel & Ebert TV-PG 2/8		ABC News 11/4 EX	ABC News 10/22 EX	ABC News 11/6 EX	ABC News 11/7 EX
4:00 pm	Jeopardy! NR 2/14	Cinderella 11/2		Jeopardy! TV-G 11/4	Jeopardy! TV-G 11/19	Jeopardy! TV-G 11/13	Jeopardy! TV-G 11/14
4:30 pm	Wheel of Fortune TV-G 11/15			Wheel of Fortune TV-G 1/13	Wheel of Fortune TV-G 11/5	Wheel of Fortune TV-G 11/6	Wheel of Fortune TV-G 11/14
5:00 pm	C-16 10/18 TV-PG V L	TV-G	EX	Grace Under Fire TV-PG 12/2 L	Spin City TV-PG 10/22 L	Nothing Sacred 11/13 TV-PG D	Sabrina TV-G 11/21
5:30 pm				Over the Top TV-G 10/21	Dharma & Greg TV-PG 12/10		Boy Meets World TV-G 11/7
6:00 pm	Total Security 10/25 TV-PG L	Dead by Midnight 11/23 TV-14 V	20/20 1/12 EX	Home Improvement TV-PG 11/4	Drew Carey TV-PG 10/22 L	Cracker 11/6 TV-14 V S	Boy Meets World TV-G 10/31
6:30 pm				Hiller & Diller TV-PG 11/4	Two Guys, a Girl & a Pizza TV-PG Place 3/16 L		You Wish TV-G 10/24
7:00 pm	News Saturday Night 1/24 EX		Touched by a Dolphin 12/1 TV-G	NYPD Blue 10/28 TV-14 V L	Prime Time Live 11/12 EX	20/20 10/30 EX	20/20 12/5 EX

Each program's V-Chip rating is indicated on this grid. Within each program block, the age-based rating is on the left side, and the content descriptor, if the program received one, is on the right side.

EX = Exempt - according to the guidelines, news and sports programs do not qualify for a rating.
NR = Not Rated - these programs were unrated, but according to the guidelines, should have been rated.

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Composite Week Sample

CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Beakman's World TV-Y7 11/8	Key of David TV-PG 11/2	This Morning 11/3 EX	This Morning 11/4 EX	This Morning 11/12 EX	This Morning 10/30 EX	This Morning 1/30 EX
7:30 am	Fudge TV-Y 11/8	CBS Sunday Morning 10/19					
8:00 am	New Ghostwriter TV-Y7 11/8		This Morning 10/20 EX	This Morning 10/21 EX	This Morning 11/5 EX	This Morning 10/30 EX	This Morning 10/24 EX
8:30 am	Wheel of Fortune 2000 TV-Y7 11/1	EX					
9:00 am	NCAA Basketball 9-6pm 3/14 EX	Face the Nation EX 10/26	Guiding Light TV-14 10/27 D	Guiding Light TV-14 10/21 D	Guiding Light TV-14 10/22 D	Guiding Light TV-14 11/13 D	Guiding Light TV-14 1/16 D
9:30 am	Weird Al TV-Y7 11/22	Auto Racing 9am-12pm 11/9 EX					
10:00 am	College Football 10/18		Price is Right 11/10 TV-G	Price is Right 10/21 TV-G	Price is Right 10/22 TV-G	Price is Right 2/5 TV-G	Price is Right 11/7 TV-G
10:30 am		Rebecca's Garden TV-G 11/2					
11:00 am		Infomercials 10/19 NR	Young & the Restless 11/10 TV-14 D	Young & the Restless 11/11 TV-14 D	Young & the Restless 10/29 TV-14 D	Young & the Restless10/30 TV-14 D	Young & the Restless 10/31 TV-14 D
11:30 am							
12:00 pm	EX	PSI Factor 11/2 TV-PG V	News EX 10/27	News EX 10/28	News EX 11/12	News EX 11/13	News EX 11/14
12:30 pm			Bold & the Beautiful TV-14 11/17 D	Bold & the Beautiful TV-14 11/4 D	Bold & the Beautiful TV-14 10/22 D	Bold & the Beautiful TV-14 11/13 D	Bold & the Beautiful TV-14 11/14 D
1:00 pm		Coast Guard TV-G 10/19	As the World Turns 11/3 TV-14 D	As the World Turns 10/28 TV-14 D	As the World Turns 10/29 TV-14 D	As the World Turns 11/13 TV-14 D	As the World Turns 10/31 TV-14 D
1:30 pm		Highlander 1-2:30pm NR 11/2					
2:00 pm	College Football 10/25	Truck Competition 12-3pm 11/9 EX	Martha Stewart Living TV-G 11/17	Martha Stewart Living TV-G 11/11	Martha Stewart Living TV-G 11/12	Martha Stewart Living TV-G 10/23	Martha Stewart Living TV-G 10/24
2:30 pm			Gayle King TV-G 11/17	Gayle King TV-G 11/11	Gayle King TV-G 12/3	Gayle King TV-G 11/13	Gayle King TV-G 11/14
3:00 pm		Pensacola: Wings of Gold 10/19 TV-PG V	Best of Special Assignment 11/17 EX	Geraldo Rivera 11/11 TV-PG	Geraldo Rivera 10/29 TV-PG D	Geraldo Rivera 10/23 TV-PG D	Geraldo Rivera 10/31 TV-G
3:30 pm	EX						
4:00 pm	Coast Guard TV-G 11/1	Entertainment Tonight 10/26 NR	Inside Edition NR 10/27	Inside Edition NR 11/4	Inside Edition NR 11/12	Inside Edition NR 11/13	Inside Edition NR 11/14
4:30 pm	Hard Copy TV-PG 11/1		American Journal NR 2/2	American Journal NR 10/28	American Journal NR 11/12	American Journal NR 2/5	American Journal NR 11/14
5:00 pm	Inside Edition Weekend NR 11/1	High School Sport EX Show 11/9	News EX 2/2	News EX 11/18	News EX 11/5	News EX 10/23	News EX 10/31
5:30 pm	CBS News EX 10/25	CBS News EX 11/2	CBS News EX 11/17	CBS News EX 11/4	CBS News EX 10/29	CBS News EX 2/12	CBS News EX 11/14
6:00 pm	News 11/1 EX	News 10/26 EX	News 11/3 EX	News 10/21 EX	News 11/5 EX	News 10/23 EX	News 10/24 EX
6:30 pm							
7:00 pm	Pensacola: Wings of Gold 11/1 TV-PG V	60 Minutes 11/2 EX	Entertainment Tonight NR 10/20	Entertainment Tonight TV-PG 10/21	Entertainment Tonight TV-PG 11/5	Entertainment Tonight TV-PG 1/29	Entertainment Tonight TV-PG 11/21
7:30 pm			Hard Copy NR 10/20	Hard Copy TV-PG 11/4	Hard Copy TV-PG 11/19	Hard Copy TV-PG 11/6	Hard Copy TV-PG 10/24
8:00 pm	Dr. Quinn, Medicine Woman 10/18 TV-G	Touched by an Angel 10/19 TV-G	Cosby TV-G 11/10	JAG 11/11 TV-14 V	The Nanny TV-PG 10/22 D	Promised Land 10/23 TV-G	Winnie the Pooh 12/5 TV-G
8:30 pm			Everybody Loves Raymond TV-PG 12/6 L		Murphy Brown TV-G 10/29		
9:00 pm	Early Edition 10/25 TV-PG L	Murder, She Wrote 11/2	Cybill TV-PG 11/10 L	Michael Hayes 10/21 TV-14 L	Bryant Gumbel 10/29 EX	Diagnosis Murder 1/22 TV-PG	Gregory Hines Show TV-G 10/31
9:30 pm			George & Leo TV-G 12/1				Step by Step TV-PG 10/31 L
10:00 pm	Walker, Texas Ranger 11/8 TV-14 V	TV-PG	Brooklyn South 10/20 TV-14 L	Dellaventura 10/28 TV-PG V,L	Chicago Hope 10/29 TV-PG	Dellaventura 12/4 TV-PG V,L	Nash Bridges 10/24 TV-14 V,L
10:30 pm							

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Composite Week Sample

FOX

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Bobby's World 10/18 TV-Y	In Touch 6:30-7:30am TV-G 11/16	Good Day L.A. 10/27 EX	Good Day L.A. 10/21 EX	Good Day L.A. 11/12 EX	Good Day L.A. 10/23 EX	Good Day L.A. 10/24 EX
7:30 am	Stickin' Around TV-Y 10/25	**NFL Films Presents 10/26** EX					
8:00 am	Ninja Turtles TV-Y7 10/18 FV	**FOX News Sunday 10/26** EX					
8:30 am	Space Goofs TV-Y 10/18						
9:00 am	Ultimate Goosebumps TV-Y7 11/15	**NFL Pregame 11/9** EX	Grace Under Fire TV-PG 1/12	Grace Under Fire TV-PG 10/28	Grace Under Fire TV-PG 10/29	Grace Under Fire TV-PG 11/13	Grace Under Fire TV-PG 11/14
9:30 am	Sam & Max TV-Y 10/25		Grace Under Fire TV-PG 10/27	Grace Under Fire TV-PG 11/4	Grace Under Fire TV-PG 10/29	Grace Under Fire TV-PG 11/6	Grace Under Fire TV-PG 3/20
10:00 am	Life with Louie TV-Y 11/22	**NFL Football 10/19** EX	Andy Griffith TV-G 12/1	Andy Griffith TV-G 11/4	Andy Griffith TV-G 10/29	Andy Griffith TV-G 11/13	Andy Griffith TV-G 10/31
10:30 am	X-Men TV-Y7 11/22 FV		Andy Griffith TV-G 12/1	Andy Griffith TV-G 11/11	Andy Griffith TV-G 10/29	Andy Griffith TV-G 11/13	Andy Griffith TV-G 10/31
11:00 am	Student Body TV-G 11/1		I Love Lucy TV-G 11/3	I Love Lucy TV-G 11/4	I Love Lucy TV-G 11/5	I Love Lucy TV-G 10/23	I Love Lucy TV-G 11/14
11:30 am	**WMCA Masters** EX 11/1		I Love Lucy TV-G 3/16	I Love Lucy TV-G 10/21	I Love Lucy TV-G 12/3	I Love Lucy TV-G 10/23	I Love Lucy TV-G 11/7
12:00 pm	**WCW Wrestling 10/18** EX		Beverly Hillbillies TV-G 12/1	Beverly Hillbillies TV-G 11/4	Beverly Hillbillies TV-G 10/29	Beverly Hillbillies TV-G 11/13	Beverly Hillbillies TV-G 11/7
12:30 pm			Beverly Hillbillies TV-G 12/1	Beverly Hillbillies TV-G 11/11	Beverly Hillbillies TV-G 1/14	Beverly Hillbillies TV-G 11/20	Beverly Hillbillies TV-G 12/5
1:00 pm	Police Academy 11/22 TV-PG	EX	Gilligan's Island TV-G 11/3	**Terry Bradshaw 10/28** EX	Gilligan's Island TV-G 11/5	Gilligan's Island TV-G 11/20	Gilligan's Island TV-G 11/21
1:30 pm		**NFL Football 1-4pm 11/2** EX	Gilligan's Island TV-G 11/3		Gilligan's Island TV-G 11/5	Gilligan's Island TV-G 11/20	Gilligan's Island TV-G 11/21
2:00 pm	Commando 2-4pm TV-14 11/1		Bobby's World TV-Y 10/20	Bobby's World TV-Y 12/2	Bobby's World TV-Y 11/5	Bobby's World TV-Y 10/30	C-Bear & Jamal TV-Y 11/7
2:30 pm	Harry & the Hendersons TV-G 10/25		Casper TV-Y 10/20	Casper TV-Y 11/4	Casper TV-Y 10/29	Casper TV-Y 10/30	Casper TV-Y 3/6
3:00 pm	Happy Days TV-G 10/25	Happy Days TV-G 10/26	BeetleBorgs Metallix TV-Y 2/9	Spider-Man TV-Y 10/28	Spider-Man TV-Y 10/22	Spider-Man TV-Y 11/13	Spider-Man TV-Y 11/14
3:30 pm	Commando (cont) TV-14	Happy Days TV-G 10/26	BeetleBorgs Metallix TV-Y 11/10	BeetleBorgs Metallix TV-Y 1/20	BeetleBorgs Metallix TV-Y 11/19	BeetleBorgs Metallix TV-Y 11/13	BeetleBorgs Metallix TV-Y 10/31
4:00 pm		**FOX Overtime EX 12/7**	Power Rangers Turbo TV-Y7 10/27 FV	Power Rangers Turbo TV-Y7 10/21 FV	Power Rangers Turbo TV-Y7 11/19 FV	Power Rangers Turbo TV-Y7 11/6 FV	Power Rangers Turbo TV-Y7 11/21 FV
4:30 pm	Hangin' With Mr. Cooper 3/14 TV-G	M.A.S.H. TV-G 11/9	Eene Indiana TV-Y7 11/10	Goosebumps TV-Y7 10/28	Goosebumps TV-Y7 10/22	Goosebumps TV-Y7 10/30	Ninja Turtles TV-Y7 11/14 FV
5:00 pm	I Love Lucy TV-G 11/22	I Love Lucy TV-G 10/26	Boy Meets World NR 1/19	Boy Meets World NR 11/11	Boy Meets World NR 10/22	Boy Meets World NR 11/13	Boy Meets World NR 10/31
5:30 pm	I Love Lucy TV-G 1/24	I Love Lucy TV-G 11/9	Living Single TV-PG 10/20	Living Single TV-PG 11/11	Living Single TV-PG 11/5	Living Single TV-PG 10/30	Living Single TV-PG 11/7
6:00 pm	Outer Limits 11/8 TV-PG	Outer Limits 2/1 TV-PG	Home Improvement TV-G 11/10	Home Improvement TV-G 10/28	Home Improvement TV-G 11/12	Home Improvement TV-G 10/30	Home Improvement TV-G 10/24
6:30 pm			Simpsons TV-PG 11/3 D	Simpsons TV-PG 11/4 D	Simpsons TV-PG 11/19 D	Simpsons TV-PG 10/30 D	Simpsons TV-PG 10/24 D
7:00 pm	The X-Files 11/1 TV-14 V	World's Funniest! TV-PG 11/9	Home Improvement TV-G 10/20	Home Improvement TV-G 12/2	Home Improvement TV-G 12/3	Home Improvement TV-G 10/23	Home Improvement TV-G 10/24
7:30 pm			Simpsons TV-PG 10/20 D	Simpsons TV-PG 12/2 D	Simpsons TV-PG 10/22 D	Simpsons TV-PG 11/6 D	Simpsons TV-PG 3/20 D
8:00 pm	Cops TV-14 11/15 V-L	Simpsons TV-PG 11/9	Melrose Place 10/27 TV-14 SD	Wolf 10/28 TV-14 V D	Beverly Hills, 90210 10/29 TV-PG S	Living Single TV-PG 10/30 L	The X-Files 11/21 TV-PG
8:30 pm	Cops TV-PG 10/25 L	King of the Hill TV-PG 10/19				Between Brothers TV-PG 12/4	
9:00 pm	America's Most Wanted 11/8 TV-PG V	The X-Files 11/16 TV-PG V-L	Ally McBeal 11/10 TV-14 D		Party of Five 10/29 TV-PG S	Video Justice 10/30 TV-14 V	Millennium 11/14 TV-PG V
9:30 pm							
10:00 pm	**Local News 11/15** EX	**Local News 11/2** EX	**Local News 10/27** EX	**Local News 11/4** EX	**Local News 12/3** EX	**Local News 10/30** EX	**Local News 11/7** EX

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BEST COPY AVAILABLE

Composite Week Sample

NBC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	News 11/8 EX	Meet the Press 11/9 EX	Today 10/27 EX	Today 10/21 EX	Today 10/29 EX	Today 10/23 EX	Today 10/24 EX
7:30 am							
8:00 am	Saved by the Bell: New Class 11/15 TV-Y7	News 11/9 EX					
8:30 am	City Guys 11/22 TV-Y7						
9:00 am	Saved by the Bell: New Class 11/22 TV-Y7	NFL Pre-Game 10/19 EX	Leeza 10/27 TV-PG	Leeza 11/4 TV-14	Leeza 11/5 TV-PG	Leeza 11/20 TV-PG	Leeza 11/7 TV-PG
9:30 am	Hang Time 10/25 TV-Y7						
10:00 am	Hang Time 11/15 TV-Y7	NFL Football 10/26 EX	Arthel & Fred 10/20 TV-G	Arthel & Fred 10/21 TV-G	Arthel & Fred 11/12 TV-G	Arthel & Fred 10/30 TV-G	Arthel & Fred 12/5 TV-G
10:30 am	College Football 10:30-2pm 11/1 EX		News 11/3 EX	News 11/11 EX	News 11/12 EX	News 11/13 EX	News 11/14 EX
11:00 am			Extra! 11/10 TV-PG	Extra! 11/11 TV-PG	Extra! 10/29 TV-PG	Extra! 10/23 TV-PG	Extra! 11/7 TV-PG
11:30 am	College Football 11:30-3pm 10/25 EX		Another World 11/3 TV-14	Another World 11/4 TV-14	Another World 10/22 TV-14	Another World 11/13 TV-14	Another World 11/14 TV-14
12:00 pm							
12:30 pm	College Football 10/18 EX	NFL Football 10/19 EX	Days of Our Lives 10/20 TV-14	Days of Our Lives 10/28 TV-14	Days of Our Lives 11/5 TV-14	Days of Our Lives 10/23 TV-14	Days of Our Lives 10/31 TV-14
1:00 pm							
1:30 pm			Sunset Beach 11/10 TV-14	Sunset Beach 10/21 TV-14	Sunset Beach 12/3 TV-14	Sunset Beach 11/6 TV-14	Sunset Beach 10/24 TV-14
2:00 pm							
2:30 pm			Rosie O'Donnell 11/3 TV-G	Rosie O'Donnell 10/28 TV-G	Rosie O'Donnell 2/4 TV-G	Rosie O'Donnell 10/23 TV-G	Rosie O'Donnell 10/31 TV-G
3:00 pm							
3:30 pm							
4:00 pm	Travel Cafe 11/22 TV-G	News 11/2 EX	News 11/3 EX	News 10/28 EX	News 11/5 EX	News 11/6 EX	News 10/31 EX
4:30 pm	World Series 10/18 EX						
5:00 pm			News 10/20 EX	News 1/20 EX	World Series 10/22 EX	News 10/30 EX	News 11/7 EX
5:30 pm		NBC News 11/2 EX					
6:00 pm		Access Hollywood 11/2 TV-PG	News 11/3 EX	News 11/4 EX		News 11/13 EX	News 11/7 EX
6:30 pm			NBC News 1/26 EX	NBC News 11/4 EX		NBC News 11/13 EX	NBC News 11/14 EX
7:00 pm		Dateline NBC 11/9 EX	Extra! 11/10 NR	Extra! 1/13 TV-PG		Extra! 11/6 TV-PG	Extra! 1/16 NR
7:30 pm	Extra! 7-8pm 11/8 TV-PG		Access Hollywood 2/9 NR	Access Hollywood 2/3 TV-PG		Access Hollywood 11/6 TV-PG	Access Hollywood 11/21 TV-PG
8:00 pm	Pretender 11/18 TV-PG	Jenny 11/16 TV-PG	Suddenly Susan 11/3 TV-PG	Mad About You 11/4 TV-PG	Law & Order 2/18 TV-PG	Friends 12/11 TV-PG	Players 10/31 TV-PG
8:30 pm		Jenny 11/2 TV-PG	Jenny 12/1 TV-PG	News Radio 10/28 TV-PG		Union Square 11/6 TV-PG	
9:00 pm	Pretender 1/10 TV-PG	Legends of the Fall 8-11pm 11/23 TV-14	Caroline in the City 11/17 TV-PG	Frasier 12/9 TV-PG	3rd Rock from the Sun 11/5 TV-PG	Seinfeld 11/20 TV-PG	Dateline NBC 10/24 EX
9:30 pm			Naked Truth 2/2 TV-PG	Just Shoot Me 10/28 TV-PG	Working 3/18 TV-PG	Veronica's Closet 11/6 TV-PG	
10:00 pm	Profiler 11/1 TV-14		Dateline NBC 10/27 EX	Dateline NBC 10/28 EX	Law & Order 11/19 TV-PG	ER 11/20 TV-14	Homicide 11/14 TV-14
10:30 pm							

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Composite Week Sample

PBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Theodore Tugboat TV-Y 10/25	Newton's Apple TV-G 11/9	Barney & Friends TV-Y 12/1	Barney & Friends TV-G 11/11	Barney & Friends NR 10/29	Barney & Friends TV-Y 11/13	Barney & Friends NR 10/24
7:30 am	Big Comfy Couch NR 11/22	Magic School Bus TV-Y 10/26	Storytime NR 10/27	Storytime NR 10/21	Storytime NR 10/22	Storytime NR 11/13	Storytime NR 11/14
8:00 am	Barney & Friends NR 10/18	Magic School Bus NR 11/9	Magic School Bus TV-Y 11/3	Charlie Horse Music TV-Y Pizza 3/17	Charlie Horse Music TV-Y Pizza 2/11	Charlie Horse Music TV-Y Pizza 2/19	Magic School Bus NR 11/7
8:30 am	Puzzle Place TV-Y 11/8	Puzzle Place TV-Y 2/1	Arthur NR 10/20	Arthur TV-Y 10/21	Arthur TV-Y 11/12	Arthur TV-Y 10/30	Arthur TV-Y 10/24
9:00 am	Storytime NR 11/8	Storytime NR 10/26	Barney & Friends TV-G 11/3	Barney & Friends NR 10/28	Barney & Friends TV-Y 11/12	Barney & Friends TV-Y 10/23	Barney & Friends TV-Y 11/7
9:30 am	Health Week NR 11/8	Book of Virtues NR 1/11	Puzzle Place TV-Y 10/20	Puzzle Place TV-Y 10/21	Puzzle Place TV-Y 10/22	Puzzle Place TV-Y 11/6	Puzzle Place TV-Y 11/14
10:00 am	California Heartland NR 10/18	Religion and Ethics NR 10/26	Sesame Street 10/20 TV-Y	Sesame Street 10/28 TV-Y	Sesame Street 10/29 TV-Y	Sesame Street 10/30 TV-Y	Sesame Street 10/24 TV-Y
10:30 am	Victory Garden TV-G 10/25	Life & Times EX 11/9					
11:00 am	Ciao Italia NR 11/8	Life & Times EX 10/19	Storytime NR 11/3	Storytime NR 11/11	Storytime NR 1/28	Storytime NR 11/13	Storytime NR 11/7
11:30 am	Jacques Pepin's Cooking TV-G 10/25	Mystery! 10/19 TV-G	Wimzie's House TV-Y 3/16	Wimzie's House NR 11/4	Wimzie's House NR 10/29	Wimzie's House NR 11/6	Wimzie's House NR 10/24
12:00 pm	Debbie Field's Desserts NR 10/18		Puzzle Place TV-Y 10/20	Puzzle Place TV-Y 11/4	Puzzle Place TV-Y 10/22	Puzzle Place TV-Y 11/6	Puzzle Place TV-Y 1/30
12:30 pm	To The Contrary EX 10/25	Persuasion 12-2pm 10/26 TV-G	Mister Rogers TV-Y 10/27	Mister Rogers TV-Y 11/11	Mister Rogers TV-Y 11/5	Mister Rogers TV-Y 10/23	Mister Rogers TV-Y 11/7
1:00 pm	To The Contrary EX 2/7		Reading Rainbow NR 11/3	Reading Rainbow NR 10/28	Reading Rainbow NR 11/5	Reading Rainbow NR 11/13	Reading Rainbow NR 10/31
1:30 pm	Follow the Money NR 10/18		Magic School Bus NR 11/10	Magic School Bus NR 11/4	Magic School Bus NR 11/5	Magic School Bus NR 11/13	Magic School Bus TV-Y 10/31
2:00 pm	Firing Line EX 11/8	Masterpiece Theater 1-3:30pm 11/2	Crossroads Cafe NR 10/27	Portrait of a Family NR 3/17	Crossroads Cafe NR 11/5	Human Behavior NR 11/6	The Infinite Frontier NR 11/14
2:30 pm	Life & Times EX 11/1	TV-PG L	Introductory Geology NR 11/3	Management Revolution NR 11-18	Introductory Geology NR 11/5	Management Revolution NR 10/30	The Infinite Frontier NR 11/14
3:00 pm	Anyplace Wild NR 1/31	Goldengate 10/26 NR	News Hour with Jim Lehrer 10/20 EX	News Hour with Jim Lehrer 10/21 EX	Arthur TV-Y 11/5	News Hour with Jim Lehrer 10/30 EX	News Hour with Jim Lehrer 10/31 EX
3:30 pm	Anyplace Wild NR 11/1				Wishbone TV-Y 3/18		
4:00 pm	About Your House TV-G 11/8		Carmen Sandiego TV-Y 11/10	Wishbone NR 10/21	Wishbone NR 10/22	Wishbone NR 10/23	Wishbone NR 10/24
4:30 pm	Home Time TV-G 11/1		Carmen Sandiego TV-Y 10/27	Kratts' Creatures NR 11/11	Carmen Sandiego TV-Y 10/29	Carmen Sandiego TV-Y 10/23	Wishbone 4-5pm TV-Y 10/31
5:00 pm	New Yankee Workshop NR 11/1	Jobs: A Way Out? 10/19 NR	Bill Nye the Science NR Guy 11/3	Bill Nye the Science NR Guy 11/11	Bill Nye the Science NR Guy 11/12	Kratts' Creatures NR 10/30	Bill Nye the Science NR Guy 11/14
5:30 pm	This Old House NR 11/1		Cooking with Caprial NR 2/9	Jacques Pepin's Kitchen NR 11-11	Baking with Julia NR 10/22	Pierre Franey's Cooking NR 1-15	Cooking with Caprial NR 2/13
6:00 pm	California Missions NR 11/1	American Experience 10/19 NR	Nightly Business Report EX 11-3	Nightly Business Report EX 10-28	Nightly Business Report EX 11-12	Nightly Business Report EX 1-29	Nightly Business Report EX 10-24
6:30 pm	Visiting...with Huell NR Howser 11-1		News Hour with Jim Lehrer 11/10 EX	News Hour with Jim Lehrer 10/21 EX	News Hour with Jim Lehrer 10/22 EX	News Hour with Jim Lehrer 10/30 EX	News Hour with Jim Lehrer 10/31 EX
7:00 pm	Nova 10/18 TV-G	Visiting...with Huell NR Howser 11-9					
7:30 pm		California Missions NR 10/19	Life & Times EX 11/3	Life & Times EX 11/4	Life & Times EX 10/22	Life & Times EX 11/13	Life & Times EX 10/24
8:00 pm	Keeping Up Appearances NR 10/25	Nature 11/9 TV-PG	Full Circle 10/27 TV-G	Nova 10/28 TV-G	Metropolitan Opera 10/29 TV-G	World of National Geographic 10/23 NR	Washington Week 10/31 EX
8:30 pm	As Time Goes By NR 10/18						
9:00 pm	Catch 22 10/25 NR	Masterpiece Theater 11/2 TV-G	Stephen Hawkings Universe 10/20 TV-G	Frontline 10/28 EX		Mystery! 9-10:30pm 11/6 TV-14 V-SL	The Queen Mother's New Garden 12/5 TV-G
9:30 pm							
10:00 pm			Adventurers 10/27 TV-PG	Second City 11/4 NR	United States of Poetry NR 10/29	Signature: George C. Wolfe 10/23 NR	United States of Poetry NR 10/31
10:30 pm					Gangster Nation? 10-11pm NR 11/5		Sister Wendy 10-11:30p 12/5 TV-G

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Composite Week Sample

KTLA

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Umptee TV TV-Y 10/25	Creflo A. Dollar NR 2/1	Morning News 10/20	Morning News 10/21	Morning News 10/29	Morning News 10/23	Morning News 10/31
7:30 am	Superman TV-Y7 11/8 FV	Kenneth Copeland 11/2					
8:00 am	Men in Black TV-Y7 11/22 FV	NR					
8:30 am	New Batman/Superman 11/8 TV-Y7 FV	All Dogs Go To Heaven TV-Y 10/26	EX	EX	EX	EX	EX
9:00 am		Beast Wars TV-Y7 11/2	Sally Jesse Raphael 11/3 TV-14	Sally Jesse Raphael 11/4 TV-PG	Sally Jesse Raphael10/29 TV-14	Sally Jesse Raphael11/20 TV-PG	Sally Jesse Raphael 10/31 TV-14
9:30 am	Pinky & the Brain TV-Y 10/25	Full House TV-G 2/8					
10:00 am	Animaniacs TV-Y 10/18	Saved by the Bell TV-Y7 10/19	Little House on the Prairie TV-PG 10/20	Little House on the Prairie NR 10/21	Little House on the Prairie TV-PG 10/22	Little House on the Prairie TV-PG 10/23	Little House on the Prairie TV-PG 10/24
10:30 am	Sylvester & Tweety TV-Y 10/25	Saved by the Bell TV-Y7 10/19					
11:00 am	Saved by the Bell TV-Y7 10/25	Ernest Goes to Jail 10/26 TV-PG	Little House on the Prairie TV-PG 11/10	Little House on the Prairie 11/4 TV-PG	Little House on the Prairie 11/5 TV-PG	Little House on the Prairie TV-PG 10/30	News EX 10/24
11:30 am	California Dreams TV-Y7 11/8						Live Show TV-G 1-12pm 1/16
12:00 pm	Adventures of Sinbad 11/1 TV-PG		Sally Jesse Raphael 10/27 TV-14	Sally Jesse Raphael 10/28 TV-14	Sally Jesse Raphael 1/14 TV-PG	Sally Jesse Raphael 1/22 TV-PG	Sally Jesse Raphael 11/14 TV-14
12:30 pm							
1:00 pm	Adventures of Sinbad 3/14 TV-PG	Alice in Wonderland 11/2 TV-G	Blossom TV-G 11/10	Blossom TV-G 11/4	Blossom TV-G 11/5	Blossom TV-G 10/30	Blossom TV-G 12/5
1:30 pm			Brady Bunch TV-G 11/10	Charles in Charge TV-G 10/21	Brady Bunch TV-G 11/5	Brady Bunch TV-G 11/13	Brady Bunch TV-G 2/13
2:00 pm	Soul Train 10/25 TV-G		Bugs 'n' Daffy TV-Y 10/20	Bugs 'n' Daffy TV-Y 11/18	Bugs 'n' Daffy TV-Y 11/12	Bugs 'n' Daffy TV-Y 11/6	Bugs 'n' Daffy TV-Y 10/24
2:30 pm			New Captain Planet TV-Y 11/3	New Captain Planet TV-Y 11/11	New Captain Planet TV-Y 10/29	New Captain Planet TV-Y 11/13	New Captain Planet TV-Y 11/7
3:00 pm	Hercules: Legendary Journey 10/18 TV-PG V	Nightman 10/26 TV-PG	Bugs 'n' Daffy TV-Y 10/27	Bugs 'n' Daffy TV-Y 10/21	Bugs 'n' Daffy TV-Y 1/28	Bugs 'n' Daffy TV-Y 10/30	Animaniacs TV-Y 11/14
3:30 pm			Animaniacs TV-Y 10/27	Animaniacs TV-Y 3/17	Animaniacs TV-Y 11/19	Animaniacs TV-Y 11/6	Animaniacs TV-Y 11/7
4:00 pm	Xena: Princess Warrior 10/18 TV-PG V	Earth: Final Conflict 10/26 TV-PG	Pinky & the Brain TV-Y 11/10	Pinky & the Brain TV-Y 11/4	Pinky & the Brain TV-Y 11/12	Pinky & the Brain TV-Y 11/6	Pinky & the Brain TV-Y 10/31
4:30 pm			New Batman/Superman TV-Y7 2/2 FV	New Batman/Superman TV-Y7 11/11 FV	New Batman/Superman TV-Y7 11/12 FV	New Batman/Superman TV-Y7 11/6 FV	Men In Black TV-Y7 11/14 FV
5:00 pm	Nightman 10/18 TV-PG	War of the Roses 10/19 NR	Beverly Hills, 90210 10/27 TV-PG	Beverly Hills, 90210 10/28 TV-PG	Beverly Hills, 90210 10/22 TV-PG	Beverly Hills, 90210 11/6 TV-PG	Beverly Hills, 90210 11/14 TV-PG
5:30 pm							
6:00 pm	Earth: Final Conflict 10/25 TV-PG		Family Matters TV-G 10/20	Family Matters TV-G 10/21	Family Matters TV-G 10/22	Family Matters TV-G 11/13	Family Matters TV-G 11/7
6:30 pm			Fresh Prince TV-G 11/10	Fresh Prince TV-G 10/28	Fresh Prince TV-G 11/12	Fresh Prince TV-G 10/23	Fresh Prince TV-G 10/24
7:00 pm	Seinfeld TV-14 1/17	Pinky & the Brain TV-Y 10/19	Fresh Prince TV-G 2/2	Fresh Prince TV-G 11/4	Fresh Prince TV-G 11/5	Fresh Prince TV-G 11/13	Fresh Prince TV-G 10/31
7:30 pm	Seinfeld TV-PG 11/8 SD	The Parent 'Hood TV-G 11/9	Seinfeld TV-PG 10/27	Seinfeld TV-PG 11/11 D	Seinfeld TV-PG 10/29 D	Seinfeld TV-PG 10/23 D	Seinfeld TV-G 11/21
8:00 pm	Hercules: Legendary Journey 10/18 TV-PG V	Jaime Foxx TV-PG 11/9 LD	7th Heaven 11/3 TV-G	Buffy the Vampire Slayer 3/3 TV-PG V	Sister, Sister TV-G 1/28	Three Men & a Little Lady 10/23 TV-PG	Who Framed Roger Rabbit 11/7 TV-PG
8:30 pm		Tom TV-PG 11/9			Smart Guy TV-G 11/12		
9:00 pm	Xena: Princess Warrior 11/1 TV-PG V	Tom TV-PG 10/19 L	Buffy the Vampire Slayer 10/27 TV-PG V	Dawson's Creek 3/3 TV-14 LD	Wayans Bros. TV-PG 11/5 LD		
9:30 pm		Alright Already TV-PG 11/9			Steve Harvey TV-PG 11/19 D		
10:00 pm	News 11/1 EX	News 2/1 EX	News 11/3 EX	News 10/21 EX	News 10/22 EX	News 10/30 EX	News 10/24 EX
10:30 pm							

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Composite Week Sample

Lifetime

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Infomercials 10/25	Infomercials NR 5-8am 12/7	Everyday Workout TV-G 10/20	Everyday Workout TV-G 10/21	Everyday Workout TV-G 11/5	Everyday Workout TV-G 11/6	Everyday Workout TV-G 10/31
7:30 am			Denise Austin's Workout TV-G 11/10	Denise Austin's Workout TV-G 10/28	Denise Austin's Workout TV-G 11/12	Denise Austin's Workout TV-G 11/6	Denise Austin's Workout TV-G 2/13
8:00 am			What Every Baby Knows TV-G 10/27	What Every Baby Knows TV-G 11/4	What Every Baby Knows TV-G 2/11	What Every Baby Knows TV-G 10/23	What Every Baby Knows TV-G 1/16
8:30 am	NR	Infomercials 10/19	Kids These Days TV-G 11/3	Kids These Days TV-G 11/4	Kids These Days TV-G 11/19	Kids These Days TV-G 11/6	Kids These Days TV-G 11/7
9:00 am	Infomercials 10/25		Sisters 10/27	Sisters 11/4	Sisters 10/29	Sisters 10/23	Sisters 11/7
9:30 am		NR	TV-PG L	TV-PG L	TV-PG L	TV-PG	TV-PG L
10:00 am		What Every Baby Knows TV-G 10/19	Designing Women TV-PG 10/20 D	Designing Women TV-PG 10/21 D	Designing Women TV-PG 11/12 D	Designing Women TV-PG 11/6 D	Designing Women TV-PG 11/7 D
10:30 am	NR	Kids These Days TV-G 11/2	Almost Perfect TV-PG 11/3 L,D	Almost Perfect TV-PG 10/21 L	Almost Perfect TV-PG 11/12 D	Almost Perfect TV-PG 11/13 D	Almost Perfect TV-PG 11/14 D
11:00 am	Designing Women TV-PG 10/18 D	Golden Girls TV-PG 11/9 D	Our Home 11/10	Our Home 11/4	Our Home 10/29	Our Home 10/23	Our Home 10/24
11:30 am	Night Court TV-PG 11/1	Golden Girls TV-PG 11/2 D	TV-G	TV-G	TV-G	TV-G	TV-G
12:00 pm	Golden Girls TV-PG 3/14 D	The Hired Heart 11/2	Main Ingredient TV-G 11/3	Almost Perfect TV-PG 3/17	Main Ingredient TV-G 11/5	Main Ingredient TV-G 10/23	Main Ingredient TV-G 11/14
12:30 pm	Golden Girls TV-PG 3/14 D		Handmade by Design TV-G 11/10	Handmade by Design TV-G 11/11	Handmade by Design TV-G 11/12	Handmade by Design TV-G 10/30	Handmade by Design TV-G 11/14
1:00 pm	Next Door with Katie Brown TV-G 11/1		Commish 10/20	Commish 11/4	Commish 11/5	Commish 11/6	Commish 10/31
1:30 pm	Handmade by Design TV-G 11/8	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG
2:00 pm	Golden Girls TV-PG 11/1 D	One West Waikiki 10/19	Bay Coven 10/27	The Midnight Hour 10/28	No Place Like Home 10/22	My Mother's Ghost 10/30	Mommy 10/31
2:30 pm	Almost Perfect TV-PG 11/1 D	TV-PG					
3:00 pm	Unsolved Mysteries 11/8	Nightmare in Columbia 2-4pm	TV-PG	TV-PG V	TV-PG	TV-14	TV-PG V
3:30 pm	TV-PG						
4:00 pm	Betrayal of a Dove 10/18	TV-PG	Night Court TV-PG 11/10	Night Court TV-PG 11/4	Night Court TV-PG 10/22	Night Court TV-PG 11/6	Night Court TV-PG 10/31
4:30 pm		Visions of Murder 4-6pm 10/26	Night Court TV-G 11/10	Night Court TV-PG 11/11	Night Court TV-PG 11/5 D	Night Court TV-PG 10/30 D	Designing Women TV-PG 1/23 D
5:00 pm			Golden Girls TV-PG 11/3 D	Golden Girls TV-PG 2/17 D	Golden Girls TV-PG 11/12 D	Golden Girls TV-PG 3/19 D	Golden Girls TV-PG 10/24 D
5:30 pm	TV-14	TV-14	Golden Girls TV-PG 10/27 D	Golden Girls TV-PG 10/28 D	Golden Girls TV-PG 11/5 D	Golden Girls TV-PG 11/13 D	Golden Girls TV-PG 11/7 D
6:00 pm	Abducted: A Father's Love 11/1	The Haunting Passion 10/26	Supermarket Sweep TV-G 11/10	Supermarket Sweep TV-G 2/3	Supermarket Sweep TV-G 10/22	Supermarket Sweep TV-G 1/15	Supermarket Sweep TV-G 1/30
6:30 pm			Debt TV-G 11/10	Debt TV-G 10/21	Debt TV-G 10/22	Debt TV-G 10/30	Debt TV-G 11/7
7:00 pm			Intimate Portrait 11/3	Intimate Portrait 2/10	Intimate Portrait 1/14	Intimate Portrait 10/23	Intimate Portrait 11/14
7:30 pm	TV-PG	TV-14 V,S,D	TV-PG L	TV-G	TV-G	TV-G	TV-G
8:00 pm	If Tomorrow Comes 8-12 am 10/18	With Harmful Intent 11/2	Unsolved Mysteries 11/3	Unsolved Mysteries 10/28	Unsolved Mysteries 11/5	Unsolved Mysteries 1/22	Unsolved Mysteries 11/7
8:30 pm			TV-PG	TV-PG	TV-PG	TV-PG	TV-PG
9:00 pm			Danielle Steele's Mixed Blessings 10/20	Darkness Before Dawn 10/21	Stalked 10/29	The Haunting of Lisa 10/30	Escape From Terror 10/24
9:30 pm		TV-14					
10:00 pm		Intimate Portrait 2/8					
10:30 pm	TV-PG	TV-G	TV-PG	TV-PG V	TV-14 V	TV-PG V	TV-PG V

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Composite Week Sample

TNT

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Brisco County Jr. 10/25 TV-PG	In the Heat of the Night 11/9 TV-PG V	Gilligan's Island TV-G 11/10	Lonesome Dove TV-PG 7-8am 2/10	Lonesome Dove TV-PG 7-8am 2/4	Gilligan's Island TV-G 11/13	Gilligan's Island TV-G 11/14
7:30 am			Gilligan's Island TV-G 11/10	Gilligan's Island TV-G 10/28	Gilligan's Island TV-G 11/12	Gilligan's Island TV-G 11/13	Gilligan's Island TV-G 10/24
8:00 am	New Adventures of Robin Hood 10/25 TV-PG	In the Heat of the Night 1/11 TV-PG V	Spencer: For Hire 11/10 TV-PG V	Spencer: For Hire 11/11 TV-PG V	Spencer: For Hire 10/29 TV-PG V	Spencer: For Hire 11/13 TV-PG V	Spencer: For Hire 11/7 TV-PG V
8:30 am							
9:00 am	Ride Lonesome 11/8 TV-PG V	Hope 9-11am 10/26 TV-PG L	The Eiger Sanction 9-11:30am 11/3	Short Time 10/21	Night of Dark Shadows 10/29	Memphis 10/23	Halloween II 10/31
9:30 am							
10:00 am		In the Heat of the Night 9-10am 3/15 TV-PG V					
10:30 am	Amazon Women 9-11am 11/15 TV-14 S,L,D	In the Heat of the Night 10-11am 3/15 TV-PG V	TV-14 V	TV-14 V	TV-PG V	TV-PG V,L,D	TV-14 V
11:00 am	Conan the Destroyer 11-1:30pm 11/1 NR	Golf 10:30-12:30pm 11/9 EX	Shoot Out 1/26 TV-PG	Good Day for a Hanging 10/21 TV-PG V	Yellowstone Kelly 3/18 TV-PG	Hangman's Knot 10/23 TV-PG V	Back to Bataan 11/14 TV-PG
11:30 am							
12:00 pm							
12:30 pm							
1:00 pm	Gilligan's Island TV-G 10/25	Corrina Corrina 10/19	Lonesome Dove 11/10 TV-PG	Lonesome Dove 10/28 TV-PG	Lonesome Dove 10/22 TV-PG	In the Heat of the Night 1/29 TV-PG V	In the Heat of the Night 1/30 TV-PG V
1:30 pm	Rough Cut 11/8 TV-PG						
2:00 pm	Scooby Doo 11/8 TV-Y	TV-PG	In the Heat of the Night 11/10 TV-PG V	In the Heat of the Night 10/28 TV-PG V	In the Heat of the Night 11/12 TV-PG V	Kung Fu 2/5 TV-PG V	In the Heat of the Night 10/24 TV-PG V
2:30 pm	Bugs Bunny 11/1 TV-Y	Wes Craven's New Nightmare 1:30-4pm 10/26					
3:00 pm	Flinstones 11/15 TV-Y		Kung Fu 10/27 TV-PG V	Kung Fu 10/21 TV-PG V	Kung Fu 10/22 TV-PG V	Lois & Clark 1/29 TV-PG	Kung Fu 10/31 TV-PG V
3:30 pm	Bugs Bunny 11/15 TV-Y	TV-14 V					
4:00 pm	Lois & Clark 11/1 TV-PG	Eastwood 11/2 TV-14 L	Lois & Clark 10/27 TV-PG	Lois & Clark 4-5pm TV-PG 11/11	Lois & Clark 11/12 TV-PG	Lois & Clark 11/13 TV-PG	Lois & Clark 11/14 TV-PG
4:30 pm				NBA Basketball 4:30-7pm 11/4 EX			
5:00 pm	Corrina Corrina 10/18 TV-PG	The Tuskegee Airmen 5-8pm 11/9 TV-14 V,L	WCW Wrestling 12/1 EX	Assault on Devil's Island 10/28 TV-14 V,S,D	Two for Texas 1/21 TV-14 V,L	The Horse Soldiers 10/30 TV-PG V	NBA Basketball 10/31 EX
5:30 pm							
6:00 pm							
6:30 pm				NBA Basketball 5-7:30pm EX 11/11			
7:00 pm	Cable ACE Awards 6-8:30pm 11/15 TV-PG	Hope 10/19 TV-PG L	WCW Wrestling 12/1 EX	Inside the NBA EX 12/2	Babylon 5 2/11 TV-PG	Rough Cut TV-PG 11/13	Inside the NBA EX 2/13
7:30 pm							
8:00 pm				Take this Job & Shove It! 11/4 TV-PG S,L,D	For A Few Dollars More 8-10:30pm 11/5 TV-14 V	Two Mules for Sister Sarah 8-10:30pm 10/30 TV-14 V	Red Dawn 8-10:30pm 12/5 TV-14 V
8:30 pm	Capricorn One 8-11pm 11/15 TV-PG	Eastwood 8-9:30pm TV-14 11/2 L					
9:00 pm			Short Time 10/20 TV-14 V				
9:30 pm							
10:00 pm	They Live 11/8 TV-14 V,L	Midnight Run 9-12am 11/16 TV-14 L		Devil's Brigade 8-11:30pm TV-PG 11/11 V	Disaster in Time 10-12:30am 11/19 TV-14 S,L,D	Sons of Katie Elder 10-12:30am 2/12 TV-PG	Running Scared 10-12:30am 11/21 TV-14 V,S,L,D
10:30 pm							

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Composite Week Sample

USA

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Infomercials 10/18	Ultra Force 3/15 TV-Y7 FV	Mighty Max 11/3 TV-Y7 FV	Mighty Max 11/11 TV-Y7 FV	Mighty Max 10/22 TV-Y7 FV	Mighty Max 11/20 TV-Y7 FV	Canterville Ghost NR 10/31
7:30 am		Chipmunk Halloween NR 10/26	Gargoyles 10/20 TV-Y7 FV	Gargoyles 10/28 TV-Y7 FV	Gargoyles 10/29 TV-Y7 FV	Gargoyles 11/20 TV-Y7 FV	Gargoyles 10/24 TV-Y7 FV
8:00 am		Wing Commander Academy 2/8 TV-Y7 FV	Gargoyles 10/20 TV-Y7 FV	Gargoyles 10/28 TV-Y7 FV	Gargoyles 10/29 TV-Y7 FV	Gargoyles 11/20 TV-Y7 FV	Gargoyles 10/24 TV-Y7 FV
8:30 am		Savage Dragon 2/1 TV-Y7 FV	Sailor Moon 10/27 TV-Y7 FV	Sailor Moon 10/28 TV-Y7 FV	Sailor Moon 10/29 TV-Y7 FV	Sailor Moon 11/6 TV-Y7 FV	Sailor Moon 10/31 TV-Y7 FV
9:00 am		Mortal Kombat 1/11 TV-Y7 FV	Webster 11/10 TV-G	Webster 10/21 TV-G	Webster 11/5 TV-G	Webster 10/30 TV-G	Webster 11/14 TV-G
9:30 am	NR	Street Fighter 10/26 TV-Y7 FV	Facts of Life 11/3 TV-PG	Weird Science 10/21 TV-PG	Facts of Life 11/5 TV-PG	Facts of Life 12/4 TV-G	Facts of Life 10/31 TV-G
10:00 am	WWF Live Wire 2/7	Saved by the Bell: New Class 3/15 TV-G	Perfect Strangers 10/20 TV-G	Perfect Strangers 11/11 TV-PG	Wings 3/18 TV-PG D	Perfect Strangers 11/13 TV-G	Wings 1/23 TV-PG
10:30 am	EX	USA High 11/9 TV-G	Wings 2/9 TV-PG D	Gimme a Break! 11/11 TV-PG	Gimme A Break! 11/12 TV-G	Gimme A Break! 11/13 TV-PG	Gimme a Break! 10/31 TV-PG
11:00 am	Pacific Blue 11/8	WWF Wrestling 11/2	Wings 12/1 TV-PG D	Major Dad 1/27 TV-G	Wings 10/22 TV-PG	Wings 10/23 TV-PG D	Wings 10/31 TV-PG
11:30 am	TV-PG	EX	Wings 12/1 TV-PG D	Wings 11/4 TV-PG D	The Haunting of Sea Cliff Inn 10/29	Wings 11/13 TV-PG	Wings 11/14 TV-PG
12:00 pm	The Guardian 1/17	Pacific Blue 10/19 TV-PG	A Vow To Kill 10/20	Bad Influence 12-2pm 10/28 TV-14	TV-PG	Smokey & the Bandit 3/19 TV-PG	Shattered Image 11/7
12:30 pm	TV-14		TV-14		The Public Eye TV-PG 2-2pm 11/12		TV-14 V
1:00 pm		Field of Dreams 10/26 TV-G		Blaze 10/21 TV-14 LD			Lionheart 10/31 TV-PG V
2:00 pm	Divided by Hate 11/1		Amazing Stories: The Movie V 11/3		The Rescue 10/22 TV-PG	Lady Hawk 1:30-4pm 11/6 TV-PG	
2:30 pm	TV-PG		TV-G				
3:00 pm		Wall Street 3:30-6pm 10/26 TV-PG					
3:30 pm	Army of Darkness 10/25 TV-14 V		Renegade 10/27 TV-PG V	Renegade 11/4 TV-PG	Renegade 10/29 TV-PG	Baywatch 11/20 TV-PG	Baywatch 12/5 TV-PG
4:00 pm							
4:30 pm			Saved by the Bell: New Class 11/3 TV-G	Saved by the bell: New Class 11/11 TV-PG	Saved by The Bell: New Class 10/22 TV-G	Saved by the Bell: New Class 10/30 TV-G	Saved by the Bell: New Class 2/6 TV-G
5:00 pm			USA High 10/27 TV-G	USA High 10/28 TV-G	USA High 10/22 TV-G	USA High 10/30 TV-G	USA High 11/7 TV-PG
5:30 pm	The Naked Gun 10/18 TV-PG D	Fried Green Tomatoes 10/19 TV-PG	Baywatch 11/10 TV-PG	Baywatch 10/21 TV-PG	Baywatch 11/5 TV-PG	Baywatch 10/23 TV-PG	Baywatch 12/5 TV-G
6:00 pm							
6:30 pm			Highlander 10/20 TV-G	Highlander 11/11 TV-PG	Highlander 10/22 TV-14	Highlander 1/22 TV-PG	Highlander 11/7 TV-PG
7:00 pm							
7:30 pm							
8:00 pm	Not in this Town 10/25 TV-14 V L	Pacific Blue 11/9 TV-PG	Walker, Texas Ranger 10/27 TV-PG	Walker, Texas Ranger 11/11 TV-PG V	Walker, Texas Ranger 11/12 TV-PG V	Walker, Texas Ranger 10/30 TV-PG	Walker, Texas Ranger 10/31 TV-14 V
8:30 pm							
9:00 pm		Silk Stalkings 11/2 TV-14 S	WWF Wrestling 10/27 EX	Boxing 11/4 EX	The Hunted 2/4 TV-14 V	Lionheart 10/30 TV-14 V	Mad Dog & Glory 10/24 TV-PG
9:30 pm							
10:00 pm	Heartless 10-12am 11/8 TV-14 S	Le Femme Nikita 11/2 TV-14 V					
10:30 pm							

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Composite Week Sample

HBO

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Little LuLu 10/18 TV-Y	Country Mouse 3/15 TV-Y	Shakespeare 10/20 TV-Y7	Little Lulu 11/11 TV-Y	Happily Ever After 11/12 TV-Y	Testament 2/5 TV-Y7	Animated Hero Classics 11:14 TV-Y7
7:30 am	Babar 1/17 TV-Y	Babar 11/9 TV-Y	Babar 10/27 TV-Y	Babar 10/21 TV-Y	Babar 11/12 TV-Y	Babar 11/6 TV-Y	Babar 11/14 TV-Y
8:00 am	Ferris Bueller's Day Off 8-10am 11/22 PG-13	Lucas 8-10am 11/2 PG-13	Author! Author! 10/20 PG	White Water Summer 10/28 PG	Armed & Dangerous 10/29 PG-13	For the Moment 10/30 PG-13	Racing With the Moon10/24 PG
8:30 am							
9:00 am	Mars Attacks! 1/10 PG-13	The Net 10/26 PG-13	Sinbad 9:30-10:30am 12/1 TV-PG	Dunston Checks In 10/21 PG	King David 9:30-11:30am PG-13	Top Gun 10/30 PG	Tracy Takes On 10/24 TV-PG
9:30 am			Bogus 10:30-12:30pm 12/1 PG				Cold Comfort Farm 9:30-11:30am 11/14 PG
10:00 am				Fools Rush In 2/17 PG-13	Groundhog Day 10/22 PG		
10:30 am	Inside the NFL 10/25 EX	Where Have You Gone Joe DiMaggio? 11/2 TV-PG	Little Nikita 11-1pm 2/9 PG			The Slugger's Wife 11:30-1:30pm 12/4 PG-13	Playing Dangerous 11/7 PG-13
11:00 am							
11:30 am			Down Periscope 12:30-2pm 1/19 PG-13		Awakenings 12:30-2:30pm 11/12 PG-13		The Cherokee Kid 11-12:30pm 2/13 PG-13
12:00 pm	Road Games 10/25 PG	Teen Wolf Too 12-2pm 11/9 PG		Last of the Dogmen 1-3pm 11/18 PG		Family Video Diaries 11/13 TV-PG L	
12:30 pm							
1:00 pm		Weekend at Bernie's 2 10/19 PG	The Truth about Cats & Dogs 11/3 PG-13	The Man Who Saw Tom 11/11 PG	Stepping Out 10/22 PG	Some Kind of Wonderful 2-4pm 11/13 PG-13	Witness to the Execution 11/14 PG-13
1:30 pm							
2:00 pm	Groundhog Day 1:30-3:30pm 10/25 PG	Mr. Mom 2-4pm 2/8 PG		The Cherokee Kid 11/4 PG-13			Three Wishes 3-5pm 10/31 PG-13
2:30 pm							
3:00 pm			Airplane! 2:30-4pm 11/10 PG		The First Wives Club 10/29 PG	Sense & Sensibility 3-5:30pm 11/6 PG	
3:30 pm	Lifestories 10/25 TV-Y7	Family Video Diaries 11/9 TV-PG L					
4:00 pm	The In Crowd 3-5pm 11/8 PG	The Lion of Africa 2:30-4:30pm 3/15 PG	Some Kind of Wonderful 4-6pm 11/17 PG-13	The Paper Brigade 10/28 PG		Armed & Dangerous 10/23 PG-13	Twister 1/23 PG-13
4:30 pm							
5:00 pm	Hiding Out 11/1 PG-13	The Cemetery Club 3/15 PG-13	The First Wives Club 4:30-6:30pm 10/20 PG				
5:30 pm							
6:00 pm				Happily Ever After 10/21 TV-Y	Some Kind of Wonderful 11/5 PG-13	That Thing You Do 10/23 PG	
6:30 pm	The Truth about Cats & Dogs 6-8pm 11/8 PG-13	Down Periscope 1/11 PG-13	Independence Day 5-7:30pm 11/10 PG-13				Inside the NFL 10/31 EX
7:00 pm				Bushwhacked 6:30-8pm 11/11 PG-13			
7:30 pm			Jim Henson's Story Teller 11:17 TV-Y7 FV		The Cherokee Kid 6:30-8pm 11/12 PG-13		
8:00 pm	The Maker 8-9:45pm 10/18 R	The Cheerleader Murdering Mom 10/19 R	Chasers 1/26 R	Michael Collins 10/28 R	Independence Day 11/5 PG-13	Ace Ventura: When Nature Calls10/23 PG-13	Carpenter's Escape 8-10pm R
8:30 pm							
9:00 pm							
9:30 pm							Freeway 9:30-11:30pm 10/31 R
10:00 pm	The Net 9:45-12am 10/18 PG-13	JFK 8-11:30pm 10/26 R	A Time to Kill 8-10:30pm 11/10 R			Gotti 9-11pm 11/6 R	
10:30 pm			Making of 'The Rainmaker' 11/10 TV-PG L,D	A Undercover 10:30-11:30pm 11/4 TV-PG D	Broken Arrow 9:30-11:30pm 2/11 R		Mean Guns 9:30-11:30pm 11/21 R

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APPENDIX B:

BROADCAST NETWORK PRIME-TIME OVER-SAMPLE

Broadcast Network Prime-Time Over-Sample

ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	C-16 10/17 TV-PG V L	Sabrina the Teenage Witch 10/19 TV-G	Monday Night Football 6-9 pm 10/20 EX	Soul Man TV-PG 10/21 L	Spin City TV-PG 10/22 L	Nothing Sacred 11/12 TV-PG D	Sabrina TV-G 10/24
				Soul Man TV-PG 11/4	Spin City TV-14 10/29 D		Sabrina TV-G 11/14
8:30 pm	C-16 11/7 TV-PG V	Tower of Terror 10/25 TV-G	Monday Night Football 6-9 pm 11/3 EX	Grace Under Fire TV-PG 12/2 L	Spin City TV-14 11/5	Medusa's Child (part 2) 8-10pm 11/20 TV-PG V L	Sabrina TV-G 11/21
				Over the Top TV-G 10/21	Dharma & Greg TV-PG 10/29		Teen Angel TV-G 10/31
	Naked Gun 11/7 TV-PG S D	Cinderella 11/1 TV-G	Monday Night Football 6-9 pm 11/17 EX	Over the Top TV-PG 10/28	Dharma & Greg TV-PG 11/12 L D	ABC News Special 8-10pm 12/4 EX	Boy Meets World TV-G 11/7
				Soul Man TV-PG 1/13 D	Dharma & Greg TV-PG 12/10		Boy Meets World TV-PG 3/6
9:00 pm	Total Security 10/24 TV-PG L	The Devil's Child 10/25 TV-14 V S	Monday Night Live11/3 EX	Home Improvement TV-PG 11/4	Drew Carey TV-PG 10/22 L	Cracker 10/22 TV-14 V S L	Boy Meets World TV-G 10/31
				Home Improvement TV-PG 11/11	Drew Carey TV-14 11/12 D		You Wish TV-G 11/7
	Total Security 11/7 TV-14 S L D		Monday Night Live 12/1 EX	Home Improvement TV-G 12/2	Drew Carey TV-PG 11/19 L	Cracker 11/5 TV-14 V S	Boy Meets World TV-G 11/14
9:30 pm				Hiller & Diller TV-PG 10/21	Ellen TV-14 10/29		You Wish TV-G 10/24
	Naked Gun 8-10pm11/15 TV-PG S D	Medusa's Child (part 1) 11/15 TV-PG V S L	20/20 1/11 EX	Hiller & Diller TV-PG 10/28	Ellen TV-PG 11/5 D	Medusa's Child (part 2) 8-10pm 11/20 TV-PG V L	Teen Angel TV-G 11/7
				Hiller & Diller TV-PG 11/4	Two Guys, a Girl & a Pizza Place TV-PG 3/18 L		Boy Meets World TV-G 11/14
10:00 pm	The Practice 10/24 TV-PG D		Timecop 10/19 TV-PG V	NYPD Blue 10/27 TV-14 V L	Prime Time Live11/5 EX	20/20 10/29 EX	20/20 11/13 EX
10:30 pm	The Practice 11/21 TV-PG	Dead by Midnight 11/22 TV-14 V	Touched by a Dolphin 12/1 TV-G	NYPD Blue 11/17 TV-14 S L	Prime Time Live 11/12 EX	20/20 11/12 EX	20/20 11/20 EX
	News Saturday Night 1/24 EX		The Practice 2/1 TV-14 S D	NYPD Blue 3/16 TV-14 V L	Prime Time Live 12/3 EX	20/20 11/19 EX	20/20 12/4 EX

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Broadcast Network Prime-Time Over-Sample

CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Dr. Quinn, Medicine Woman 10/18 TV-G	Touched by an Angel 10/19 TV-G	Cosby 10/20 TV-G Cosby 11/10 TV-G	JAG 10/20 TV-PG	The Nanny 10/22 TV-PG D The Nanny 11/12 TV-PG D	Promised Land 10/22 TV-G	Kids Say 8-9pm 11/14 TV-G
8:30 pm	Dr. Quinn, Medicine Woman 10/25 TV-G	Touched by an Angel 10/26 TV-PG	Cosby 11/17 TV-G Everybody Loves Raymond 11/10 TV-PG L	JAG 11/3 TV-PG V	The Nanny 11/19 Murphy Brown 10/22 TV-PG L	Promised Land 10/29 TV-G	Winnie the Pooh 8-9pm 12/5 TV-G Meego 8:30-9pm 10/24 TV-G
9:00 pm	Dr. Quinn, Medicine Woman 11/15 TV-G	Touched by an Angel 11/16 TV-PG	Rudolph 8-9pm 12/1 TV-G Everybody Loves Raymond 12/8 TV-PG L	JAG 11/10 TV-14 V	Murphy Brown 10/29 TV-G Murphy Brown 1/21 TV-PG	Promised Land 11/12 TV-PG	The Rockford Files 8-10pm 11/21 TV-PG D
	Early Edition 10/24 TV-PG L	Love in Another Town 10/19	Cybill 10/27 TV-PG L Cybill 11/10 TV-PG L	Michael Hayes 10/20 TV-14 L	Bryant Gumbel 10/29 EX	Diagnosis Murder 11/13 TV-PG V	Gregory Hines Show 10/31 TV-G Family Matters 11/14 TV-G
9:30 pm	Early Edition 10/31 TV-PG V	TV-PG S	Cybill 11/17 TV-PG L George & Leo 10/27 TV-PG L	Michael Hayes 10/27 TV-14 V,L	Bryant Gumbel 11/11 EX	Diagnosis Murder 12/4 TV-PG	Family Matters 12/5 TV-G Step by Step 10/31 TV-PG L
	Early Edition 11/14 TV-PG V,L	Murder, She Wrote 11/2	George & Leo 11/10 TV-PG George & Leo 12/1 TV-G	Michael Hayes 1/12 TV-PG V,L	Bryant Gumbel 12/2 EX	Diagnosis Murder 1/22 TV-PG	Step by Step 11/7 TV-G Step by Step 12/5 TV-G
10:00 pm	Walker, Texas Ranger 10/18 TV-PG V	TV-PG	Brooklyn South 10/19 TV-14 L	Dellaventura 10/27 TV-PG V,L	Chicago Hope 10/21 TV-14 L	Unsolved Mysteries 11/13 TV-PG L	Nash Bridges 10/23 TV-14 V,L
10:30 pm	Walker, Texas Ranger 10/25 TV-PG V	What the Deaf Man Heard 11/23	Brooklyn South 11/2 TV-14 V,L	Dellaventura 11/3 TV-14 V,L	Chicago Hope 10/28 TV-PG	48 Hours 11/19 NR	Nash Bridges 11/13 TV-14 V,L
	Walker, Texas Ranger 11/8 TV-14 V	TV-G	Brooklyn South 11/9 TV-14 V,L	Four Corners 3/2 TV-PG S	Chicago Hope 11/18 TV-PG	Dellaventura 12/3 TV-PG V,L	Nash Bridges 3/5 TV-14 V

Each program's V-Chip rating is indicated on this grid. Within each program block, the age-based rating is on the left side, and the content descriptor, if the program received one, is on the left side.

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NR = Not Rated - these programs were unrated, but according to the guidelines, should have been rated.

Broadcast Network Prime-Time Over-Sample

FOX

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Cops 10/25 TV-14 L,D	Simpsons 10/19 TV-PG L	Melrose Place 10/26 TV-14 S,D	Addams Family Values 10/21	Beverly Hills, 90210 10/29 TV-PG S	Living Single 10/30 TV-PG L	The Visitor 10/30 TV-PG
	Cops 11/15 TV-14 V,L	Simpsons 11/9 TV-PG				Living Single 11/6 TV-PG	
	Cops 1/10 TV-14 S,L,D	Simpsons 11/16 TV-PG L	Melrose Place 11/2 TV-14 S,D		Beverly Hills, 90210 11/12 TV-PG V	Living Single 12/4 TV-PG	The Visitor 11/6 TV-PG V
8:30 pm	Cops 10/25 TV-PG L	King of the Hill 10/19 TV-PG		TV-PG		Between Brothers 10/23 TV-PG	
	Cops 11/8 TV-PG L	King of the Hill 12/7 TV-PG	Melrose Place 11/9 TV-14 L,D	Wolf 10/27	Beverly Hills, 90210 2/11 TV-PG S,D	Between Brothers 12/4 TV-PG	The X-Files 11/20 TV-PG
	Cops 11/15 TV-14 V,L	King of the Hill 2/1 TV-PG				World's Funniest & 9pm 3/12 TV-PG	
9:00 pm	America's Most Wanted 10/18 TV-PG V	The X-Files 11/1 TV-PG	Ally McBeal 10/19 TV-PG S,D	TV-14 V,D	Party of Five 10/28 TV-PG S	Video Justice 10/29 TV-14 V	Millenium 10/23 TV-PG V
9:30 pm	America's Most Wanted 11/1 TV-PG V	The X-Files 11/8 TV-PG V	Ally McBeal 10/26 TV-PG D	Star Trek Generations 8-11pm 11/18	Party of Five 11/4 TV-PG S,D	World's Scariest Police Chases 11/12 TV-14 V	Millenium 11/6 TV-14 V,L
	America's Most Wanted 11/8 TV-PG V	The X-Files 11/15 TV-PG V,L	Ally McBeal 11/9 TV-14 D	TV-PG V	Party of Five 11/18 TV-PG	World's Scariest Police Stings 11/19 TV-PG V	Millenium 11/13 TV-PG V
10:00 pm	News 11/14 EX	News 11/1 EX	News 10/26 EX	News 11/3 EX	News 12/2 EX	News 10/29 EX	News 11/6 EX
10:30 pm							

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Broadcast Network Prime-Time Over-Sample

NBC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Pretender 10/31 TV-PG	Men Behaving Badly 11/2 TV-PG	Suddenly Susan 10/20 TV-PG	Mad About You 11/4 TV-PG	TV Bloopers 11/18 TV-PG	Friends 10/30 TV-14	Players 10/23 TV-PG
		Men Behaving Badly 11/9 TV-PG	Suddenly Susan 11/3 TV-PG	Mad About You 11/11 TV-PG		Friends 12/11 TV-PG	
8:30 pm	Pretender 11/7 TV-PG	Jenny 11/16 TV-PG	Suddenly Susan 11/10 TV-PG	Mad About You 12/9 TV-PG	Law & Order 2/18 TV-PG	Friends 2/5 TV-PG	Players 10/30 TV-PG
		Jenny 11/2 TV-PG	Fired Up 10/27 TV-PG	News Radio 10/28 TV-PG		Union Square 10/30 TV-PG	
9:00 pm	National Geographic 11/15 TV-G	Dateline NBC 8-9pm EX 12/7	Fired Up 11/17 TV-PG	News Radio 11/11 TV-PG	3rd Rock from the Sun 8-8:30pm 12/3 TV-PG	Union Square 11/6 TV-PG	Players 12/4 TV-PG
		Legends of the Fall 8-11pm TV-14 11/23	Jenny 12/1 TV-PG	News Radio 11/18 TV-PG	Tony Danza Show 8:30-9pm 12/3 TV-G	Union Square 11/13 TV-PG	
	Sleepwalkers 10/31 TV-PG	House of Frankenstein 11/1 TV-14	Caroline in the City 10/20 TV-PG	Frasier 11/18 TV-PG	3rd Rock from the Sun 10/29 TV-PG	Seinfeld 11/6 TV-PG	Dateline NBC 10/23 EX
			Caroline in the City 11/17 TV-PG	Frasier 12/9 TV-PG	3rd Rock from the Sun 11/5 TV-PG	Seinfeld 11/20 TV-PG	
9:30 pm	Sleepwalkers 11/7 TV-PG		Caroline in the City 3/16 TV-PG	Frasier 1/13 TV-PG	3rd Rock from the Sun 11/19 TV-PG	Seinfeld 12/11 TV-14	Dateline NBC 11/6 EX
			Naked Truth 10/20 TV-PG	Just Shoot Me 10/28 TV-PG	Working 11/12 TV-14	Veronica's Closet 10/30 TV-PG	
	Pretender 1/9 TV-PG	Batman Forever 8:30-11pm 11/16 TV-PG	Naked Truth 11/17 TV-PG	Just Shoot Me 11/18 TV-PG	Working 11/19 TV-PG	Veronica's Closet 11/6 TV-PG	Dateline NBC 11/13 EX
			Naked Truth 2/2 TV-PG	Lateline 3/17 TV-PG	Working 3/18 TV-PG	Veronica's Closet 11/13 TV-PG	
10:00 pm	Profiler 10/31 TV-14		Dateline NBC 10/26 EX	Dateline NBC 10/27 EX	Law & Order 10/28 TV-14	ER 10/29 TV-14	Homicide 11/6 TV-14
10:30 pm	Profiler 11/7 TV-14	Legends of the Fall (con't) TV-14	Dateline NBC 11/9 EX	Dateline NBC 11/3 EX	Law & Order 11/4 TV-14	ER 11/5 TV-PG	Homicide 11/13 TV-14
	Profiler 11/14 TV-14		Dateline NBC 11/16 EX	Dateline NBC 11/10 EX	Law & Order 11/18 TV-PG	ER 11/19 TV-14	Homicide 12/4 TV-14

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The Henry J. Kaiser Family Foundation
2400 Sand Hill Road
Menlo Park, CA 94025

650-854-9400 Facsimile: 650-854-4800

Washington Office:
1450 G Street, NW, Suite 250
Washington, D.C. 20005

202-347-5270 Facsimile: 202-347-5274

http://www.kff.org

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97-1739-02
February 1999

February 1999

SEX ON TV:

Content and Context

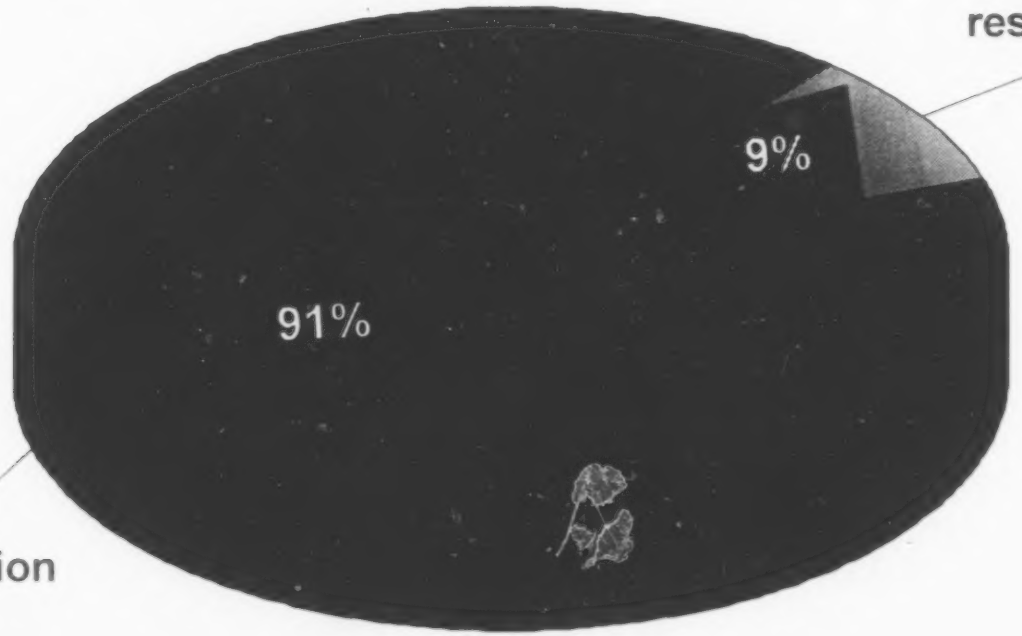
A Biennial Report to the Kaiser Family Foundation

Chart Pack

THE HENRY J. KAISER FAMILY FOUNDATION

Chart 1

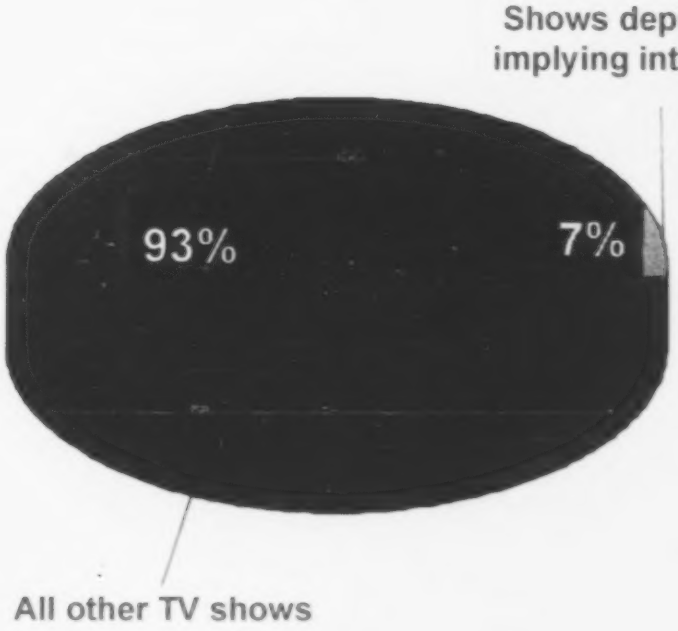
Of shows that contain sexual content, the percent that make any mention of the risks or responsibilities of sex...



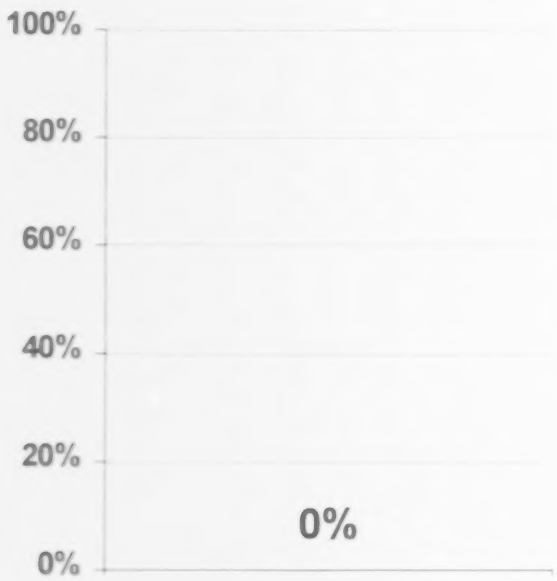
Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).
Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

Chart 2

Of all shows on TV, the percent that have scenes depicting or strongly implying sexual intercourse...



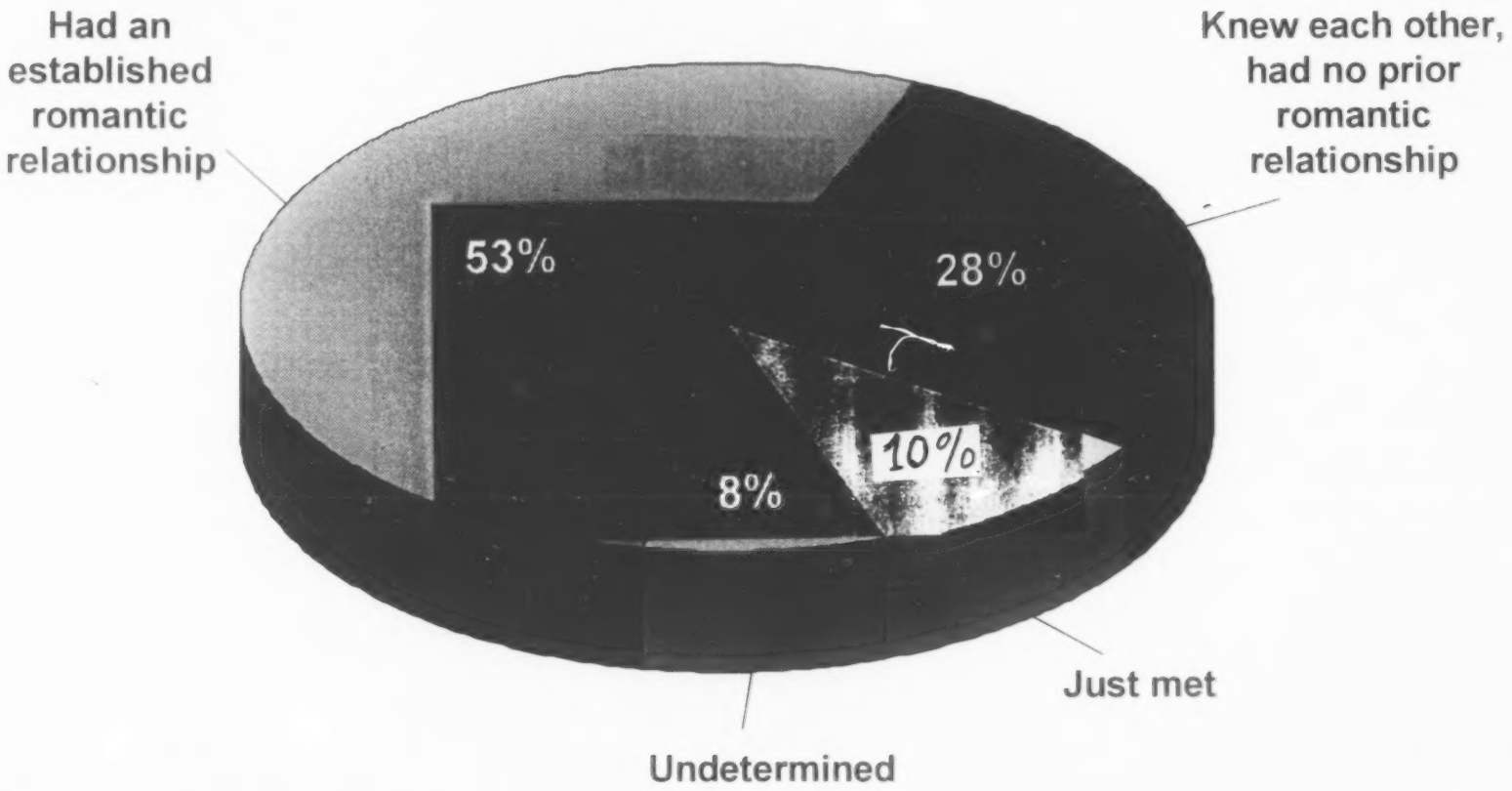
Of all scenes depicting or strongly implying sexual intercourse, the percent that make any reference to sexual risks or responsibilities...



Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).
Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

Chart 3

Relationships of characters engaged in sexual intercourse, depicted or implied, on TV...

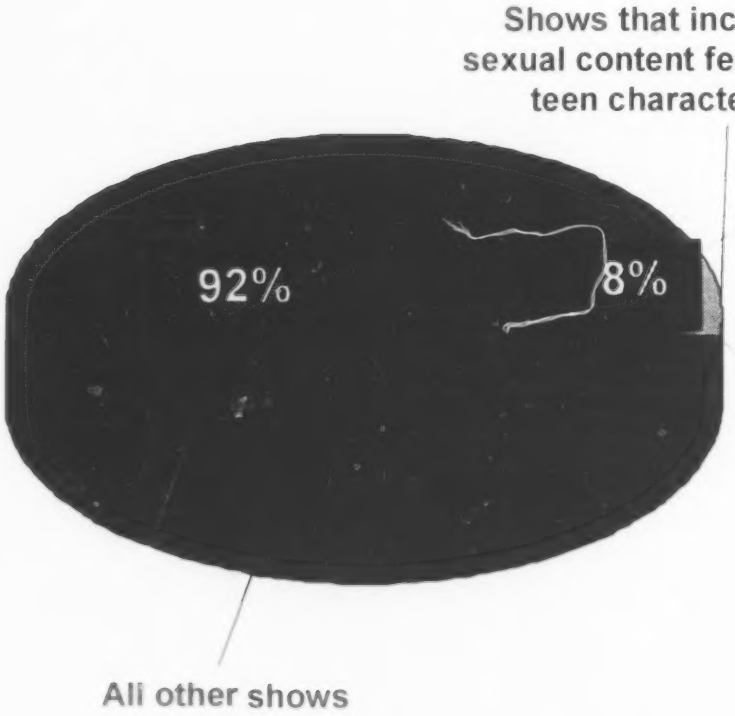


91

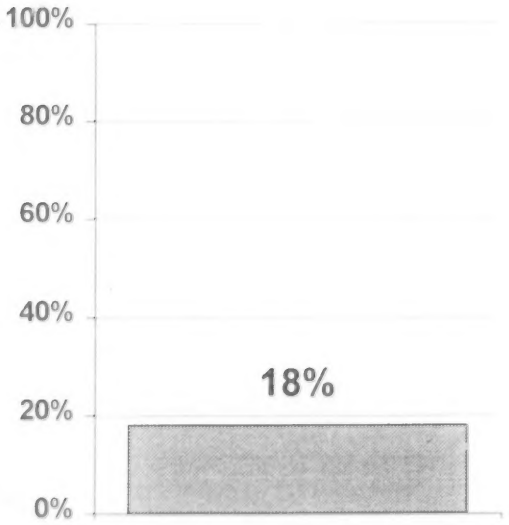
Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).
Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

92

Of all shows on TV, the percent with sexual content featuring teen characters...



Of all shows with sexual content featuring teen characters, the percent that make any reference to sexual risks or responsibilities...

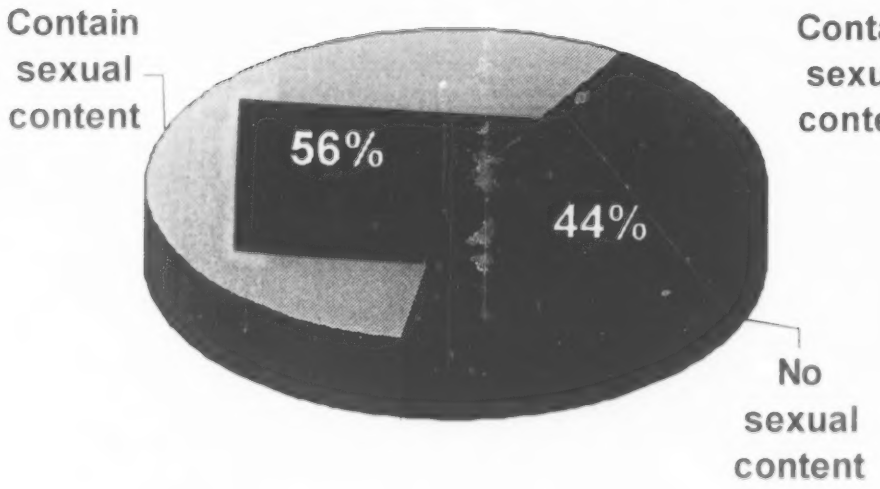


Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).
Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

Chart 5

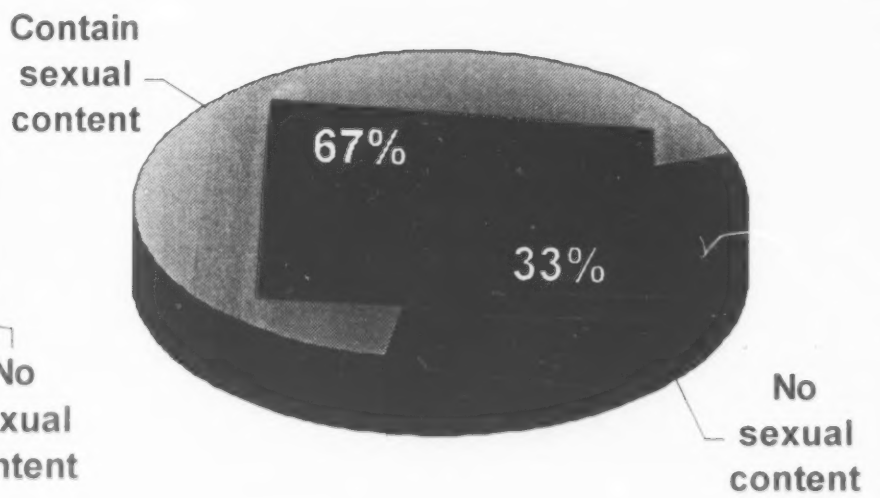
Percent of shows on TV that contain sexual content...

All Shows



Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).

Prime-time Shows

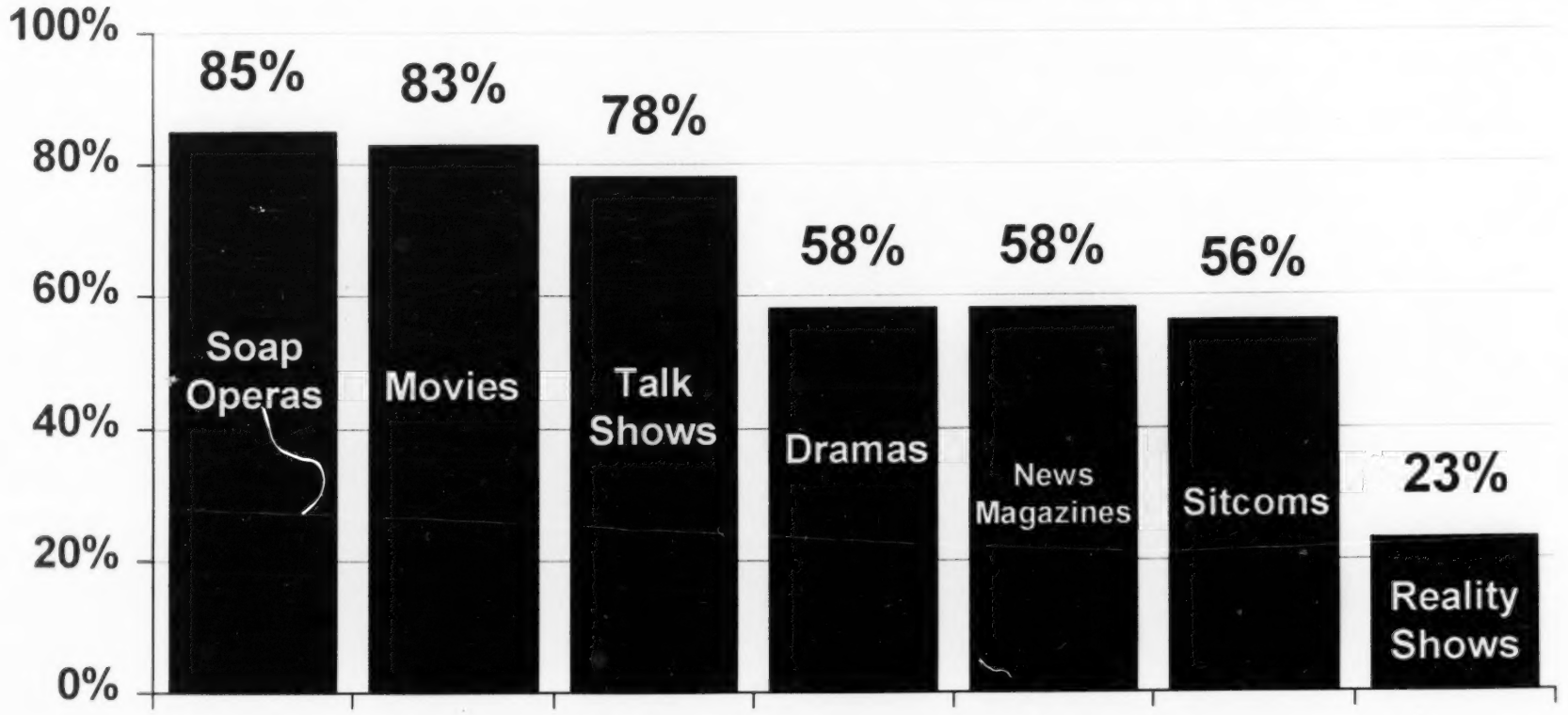


Based on a three-week over-sample of broadcast network prime-time programs.

Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

Chart 6

Percent of shows that contain sexual content, by genre...



Based on the composite week sample of programs (all programs except newscasts, sports or children's programs).
Source: SEX ON TV: Content and Context, A Biennial Report to the Kaiser Family Foundation, February 1999.

Methodology

The study was conducted for the Foundation by Dr. Dale Kunkel of the University of California, Santa Barbara. It analyzes 1,351 shows, covering the full range of TV genres other than newscasts and sports events. The composite week sample was drawn from randomly selected programs broadcast between October 1997 and March 1998. Children's programs were analyzed independently of shows created for a general audience and are not reported on in this chart pack.

The ten channels in the study represent all segments of the television industry including network and independent broadcast, basic and premium cable, and public broadcasting. The channels studied are ABC, CBS, Fox, HBO, Lifetime, NBC, TNT, PBS, and USA, and the independent station KTLA in Los Angeles (a WB affiliate).

The scientific integrity of the content analysis data reported in this research is established by careful statistical monitoring of the inter-coder reliability for all judgments, which is presented in detail in the complete report.

For a full explanation of the methods used in this study, please refer to the full report, publication # 1458, which is available for free online at: www.kff.org, or by calling 1-800-656-4KFF.